

PERFECT PEARLS

OF

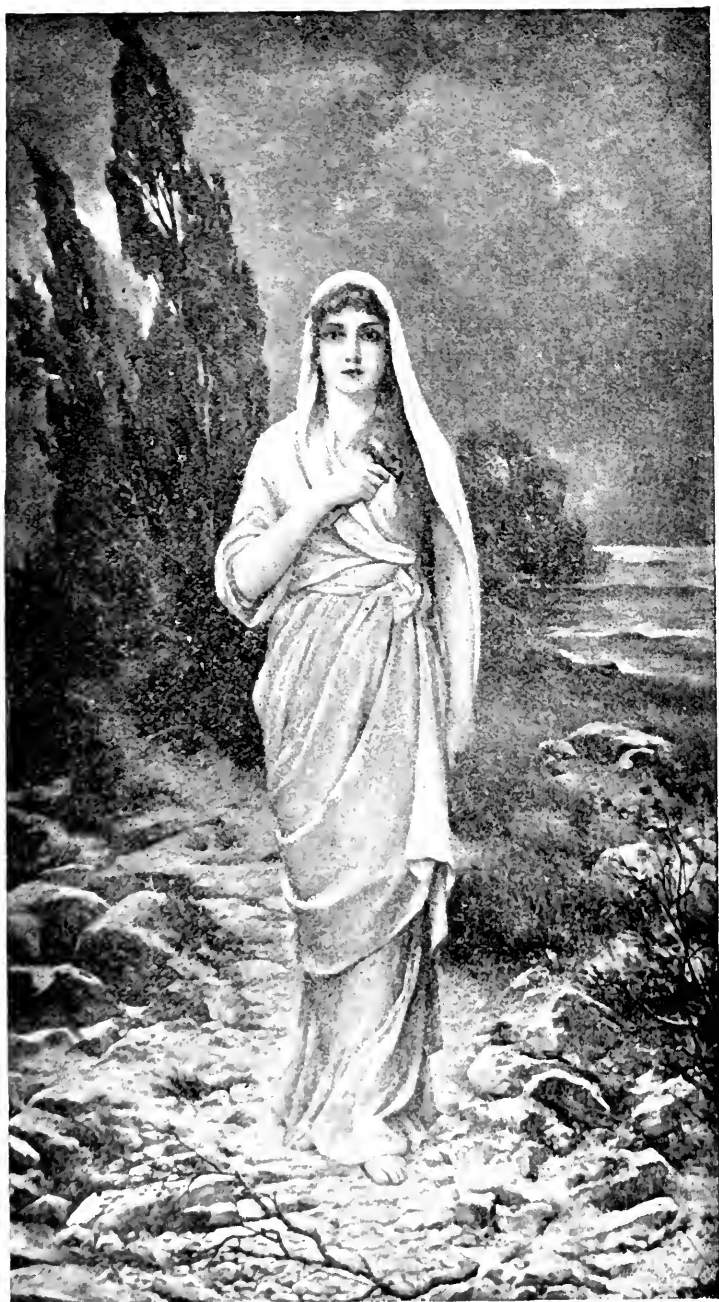
POETRY AND PROSE











FAITH.

From a celebrated painting by  
C. VON BODENHAUSEN.

# PERFECT PEARLS

OF

## POETRY AND PROSE

THE MOST UNIQUE, TOUCHING, INSPIRING AND BEAUTIFUL  
LITERARY TREASURES

THE CHOICEST GEMS OF POETRY AND PHILOSOPHY, WIT AND HUMOR, STATESMANSHIP  
AND RELIGION, CONTRIBUTED BY THE WORLD'S MOST BRILLIANT  
MEN AND WOMEN OF GENIUS

MORE THAN TWO HUNDRED AUTHORS OF ESTABLISHED FAME  
AND MANY WHOSE NAMES ARE UNKNOWN ARE REPRESENTED  
IN THIS PRECIOUS CASKET OF PRICELESS PEARLS

THE RICHEST VOLUME IN ALL THE REALM OF BOOKS

FOR THE HOME CIRCLE

PROFUSELY AND ELEGANTLY ILLUSTRATED

EDITED BY O. H. TIFFANY, D.D.



C. W. STANTON COMPANY  
CHICAGO, ILL.

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## SUMMARY

INDEXES OF AUTHORS, First Lines, etc., . . . . .	54 pages
PERFECT PEARLS . . . . .	672 pages
FULL-PAGE PLATES . . . . .	40 pages
TOTAL NUMBER . . . . .	806 pages





## PUBLISHERS' PREFACE.

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**I**N preparing these "Perfect Pearls" the Publishers have coöperated heartily with the Editor in his effort to produce a book of unequalled excellence. He has gathered the "apples of gold;" they have set them in "pictures of silver."

Particular attention has been given to every detail of the publication. Paper has been prepared expressly for this volume. Its texture is firm and durable; its surface is elegantly finished; and its tone is delicate and pleasing to the eye.

Typographical effects have been carefully studied at every point, the aim being to secure beauty in the page, with the greatest possible comfort to the reader. In the matter of binding, materials have been selected with reference to durability and elegant appearance, while the workmanship is in the best style of the art.

Illustrative art has been taxed to the utmost in the adornment of the book, and in its pictorial embellishment. At greatly increased editorial and pecuniary expense, the illustrations are all made to elucidate the various poems and prose pieces of the text. They form an artistic commentary on the choice subject-matter, and give a charming and picturesque effect to the entire work.

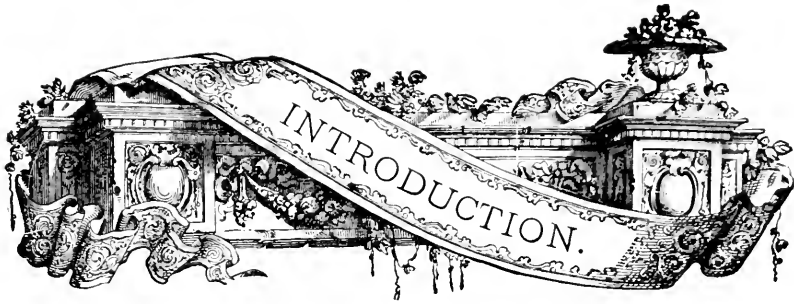
In addition to the numerous full-page illustrations, there are countless smaller artistic engravings, each one selected because of its special fitness in clearly presenting and beautifying the text.

Among the distinguished artists whose pictorial gems adorn these pages, are Bensell, Darley, Grey, Hill, Hennessey, Heine, Herrick, Kensett, Linton, Macdonough, McEntee, Moran, Parsons, Smillie, Sooy, Schell, Sweeney (Boz.), and many others equally skillful.

In short, whatever care and generous expenditure has been necessary to secure completeness and elegance has been lavishly given in preparing "Perfect Pearls of Poetry and Prose." It is now presented to the consideration of an appreciative public, with the hope that it will prove a blessing and inspiration to all who become its happy possessor.







"GEMS FOR THE FIRESIDE."

"TREASURY FOR THE HOME CIRCLE."

"LIBRARY OF PROSE AND VERSE."

**T**HESE terms from the title-page of the Publishers, admirably and sufficiently express the scope and aim of the present beautifully illustrated volume. It has been the constant endeavor of both Publishers and Editor to gather from the entire range of literature the very finest pieces, and the accumulated productions of the ages have been scanned, again and again, in order to secure such Gems as shall reach the high standard of excellence indicated by the Publishers in their prospectus.

Every unique work in literature has a history which may be thoroughly known and felt by its author, and yet be unknown and unsuspected by its reader. This history may be an extended one. Great preachers have said of their best sermons, that it had taken them many years to prepare them. They were the product of a lifetime spent in observation and study. Gray's Elegy, revolved in his own mind, was rewritten under fresh inspiration, and pruned again and again, until that brief poem stands as the one beautiful monument of his literary life.

Poe's name and fame live chiefly in that wonderful production "The Raven;" the outcome, doubtless, of some deep, wild, intense, personal experience. Miss Nancy Priest wrote nothing comparable with her exquisite "Over the River," and Mrs. Alexander gave us, to be treasured forever, "The Burial of Moses."

Exquisite gems of literature, in prose and poetry, are not often the productions of the cool thought of men and women of genius, but rather they are the outcome of some all-absorbing inspiration resulting from intense personal feeling, or from some momentous event. Patrick Henry's ever-memorable words were fired to the white heat of devotion to his country by the crisis upon which hung the destinies of her three millions of people, and the question of freedom to this New World. Only the demands of a terrible crisis in the great war of the Rebellion, could have produced the immortal Emancipation Proclamation.

Not unfrequently the accumulated thought of years is fixed and formulated by the occurrences of an instant. Glowing devotion to our country's flag found quick expression in "The Star Spangled Banner," when, after a night of fierce bombardment, dawn disclosed it still proudly floating over the walls of old Fort McHenry. The overwhelming pride of an obedient British soldiery gave expression to the pen of Tennyson, in that intense and thrilling poem, "The Charge of the Light Brigade," when the noble six hundred made their famous dash at Balaklava.

As the great crises of human history call forth the great utterances, the world may never have another "Uncle Tom's Cabin," or "Fool's Errand." As but few men have been permitted to impress humanity by many heroic deeds, so but few poets, philosophers, statesmen, or orators, have given many "apples of gold in pictures of silver" to the world.

Because of these well-attested facts one may possess many volumes, in most of which a few beauties form the chief attraction. The gems impart the value. Without them the volumes would lack their lustre. Not the mass of soil and rock, but the gold and jewels in that mass give value to the El Dorados and the Great Bonanzas of the world. And so it is with books.

In gathering "Gems for the Fireside," real gems only have been sought. Numberless productions of average worth have been passed by.

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Nothing but excellence finds a place in this treasury. By reason of its unique character and wonderful variety, the book will prove a welcome companion; it will meet every mood of the human heart. The most exquisite humor, the most touching pathos, the most thrilling patriotism, the grandest words of statesmanship, the most impressive utterances of the orator, the profound reasonings of the philosopher, the cutting satire of the critic, indeed every department of literature is fittingly represented in this treasury.

And these "Gems" are for the "Fireside." Nothing harmful must ever enter that Eden, but all influences of good must shield the purity, and stimulate the holy ambitions, which are so appropriately enshrined in that sanctuary of embowered bliss.

"Home," to an ear refined, is sweetest of spoken words; "Home," to an appreciative heart, is fullest of good impulses and holiest memories. "Home" is the goal to which wanderers return in thought and hope; it is the influence which longest retains its hold on earnest youth, casting its starry brightness even over the stormy seas of vice and dissipation; it is the attraction which oftenest lures weary prodigals back from error and from sin to the peaceful happy isles of the blest; so, Home, which is to all men the symbol of love, and purity, and hope, must have its "treasury" of "gems of purest ray serene."

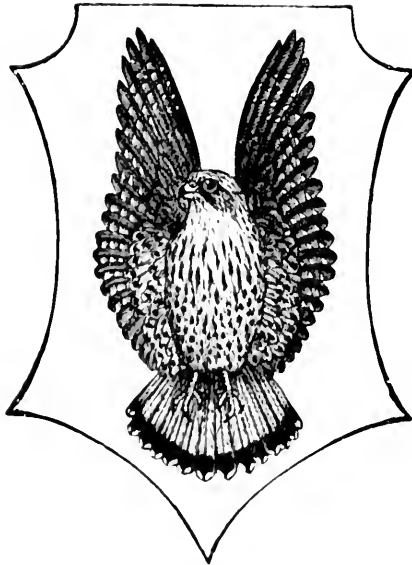
To constitute this "Library of Prose and Verse," the literary stores of many lands have been put under contribution; England and Germany, and France and Italy are represented by their choicest Poets. Russia, India, China, Greece and Rome are present in admirable translations. Our own America will be seen to be no whit behind the foremost in the full and copious list of men and women, who have made, and are daily increasing her claims for prominence in the world of letters. We have from Europe, the master mind of Shakespeare, the solid grandeur of Milton, the romantic beauty of Scott, the homely sincerity of Burns, the philosophic meditations of Wordsworth, the impassioned lines of Byron, the delicate fancy of Shelly, the melodious beauty of Moore, the mirthful humor of Hood, and from America the "very choicest productions" of the most famous of her sons and daughters. The topics and themes are as varied as the authors.

Since "freedom's battle once begun" is a perpetual inheritance, so round the fireside the ruddy flame of a loyal patriotism must glow. And heroic sires will find inspiration for their sons in the selections from Campbell, Longfellow, Baker, Everett, Webster and Lincoln.

As the Home must be the place for holy breathings and for consecrated hearts, it will be found that a number of selections have been made from Addison, Bunyan, Montgomery, Muhlenburg, Bonar, Willis and others, whose verse and meditations are alike free from pious cant and bigoted sectarianism.

It is believed that this collection contains vastly more of entertainment, culture and inspiration than any other volume of like size and price. It has been prepared at great expense and labor, to meet a want felt in every home, for a volume, that shall be for every day use, a source of constant instruction, inexhaustible entertainment and permanent good, that will cheer the solitary hour and charm the entire family circle.

O. H. TIFFANY.







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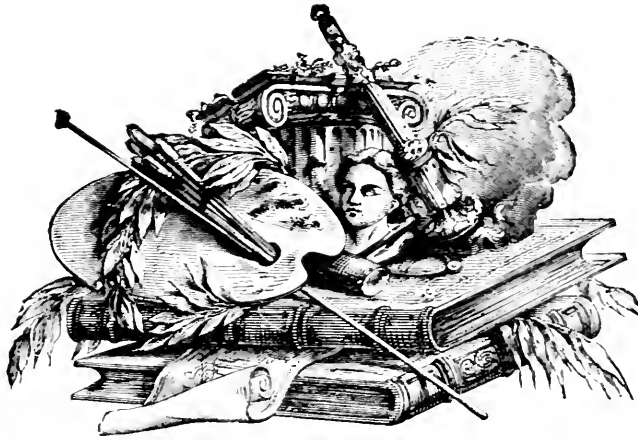
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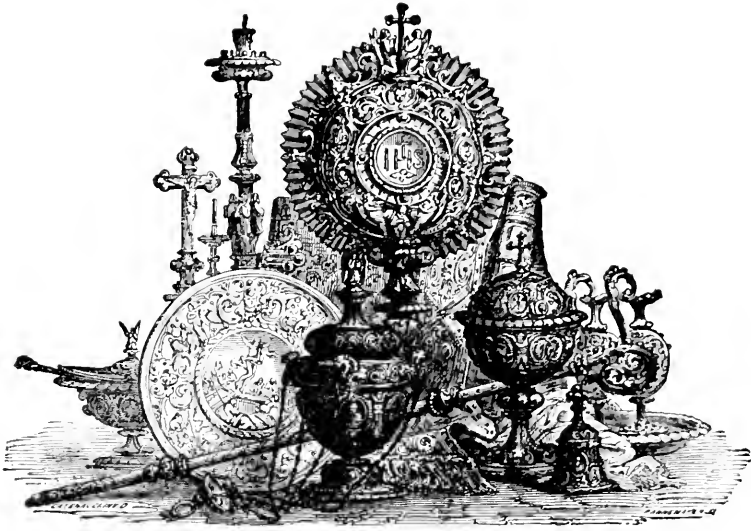
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SYLVAN HAPPINESS



# PERFECT PEARLS

## OF POETRY AND PROSE.

### FOREST HYMN.

WILLIAM CULLEN BRYANT.



THE groves were God's first temples,  
ere man learned  
To hew the shaft, and lay the  
architrave,  
And spread the roof above them,—  
ere he framed  
The lofty vault, to gather and roll  
back

The sound of anthems; in the darkling wood,  
Amidst the cool and silence, he knelt down,  
And offered to the Mightiest solemn thanks  
And supplication. For his simple heart  
Might not resist the sacred influences  
Which, from the stilly twilight of the place,  
And from the gray old trunks that high in  
heaven

Mingled their mossy boughs, and from the  
sound

Of the invisible breath that swayed at once  
All their green tops, stole over him, and  
bowed

His spirit with the thought of boundless  
power

And inaccessible majesty. Ah, why  
Should we, in the world's riper years, neglect  
God's ancient sanctuaries, and adore  
Only among the crowd, and under roofs  
That our frail hands have raised? Let me,  
at least,

Here, in the shadow of this aged wood,  
Offer one hymn,—thrice happy if it find  
Acceptance in His ear.

Father, Thy hand  
Hath reared these venerable columns. Thou  
Didst weave this verdant roof. Thou didst  
look down

Upon the naked earth, and forthwith rose  
All these fair ranks of trees. They in Thy  
sun

Budded, and shook their green leaves in Thy  
breeze,

And shot towards heaven. The century-  
living crow,

Whose birth was in their tops, grew old and  
died

Among their branches, till at last they stood,  
As now they stand, massy and tall and dark,  
Fit shrine for humble worshipper to hold  
Communion with his Maker. These dim  
vaults,

These winding aisles, of human pomp or  
pride,

Report not. No fantastic carvings show  
The boast of our vain race to change the form  
Of Thy fair works. But Thou art here,—  
Thou fill'st

The solitude. Thou art in the soft winds

That run along the summit of these trees  
In music; Thou art in the cooler breath  
That from the inmost darkness of the place  
Comes, scarcely felt; the barked trunks, the  
ground,

The fresh, moist ground, are all instinct with  
Thee:

Here is continual worship;—nature, here,  
In the tranquility that Thou dost love,  
Enjoys Thy presence. Noiselessly around,  
From perch to perch, the solitary bird  
Passes; and yon clear spring that, midst its  
herbs,

Wells softly forth, and, wandering, steep the  
roots

Of half the mighty forest, tells no tale  
Of all the good it does. Thou hast not left  
Thyself without a witness, in these shades,  
Of Thy perfection. Grandeur, strength, and  
grace

Are here to speak of Thee. This mighty  
oak,—

By whose immovable stem I stand and seem  
Almost annihilated,—not a prince,  
In all that proud old world beyond the deep,  
E'er wore his crown as loftily as he  
Wears the green coronal of leaves with  
which

Thy hand hath graced him. Nestled at his  
root

Is beauty, such as blooms not in the glare  
Of the broad sun. That delicate forest  
flower,

With scented breath, and look so like a  
smile,

Seems, as it issues from the shapeless mould,  
An emanation of the indwelling life,  
A visible token of the upholding Love,  
That are the soul of this wide universe.

My heart is awed within me when I think  
Of the great miracle that still goes on  
In silence, round me,—the perpetual work  
Of Thy creation, finished yet renewed  
Forever. Written on Thy works, I read  
The lesson of Thy own eternity.  
Let all grow old and die, but see again,  
How on the faltering footsteps of decay  
Youth presses—ever gay and beautiful  
youth,

In all its beautiful forms. These lofty trees  
Wave not less proudly that their ancestors  
Moulder beneath them. O, there is not  
lost

One of Earth's charms! Upon her bosom  
yet,

After the flight of untold centuries,  
The freshness of her far beginning lies,  
And yet shall lie. Life mocks the idle  
Fate

Of his arch-enemy,—Death,—~~—~~ seats him-  
self

Upon the tyrant's throne, the sepulchre,  
And of the triumphs of his ghastly foe  
Makes his own nourishment. For he came  
forth

From Thine own bosom, and shall have no  
end.

There have been holy men who hid them-  
selves

Deep in the woody wilderness, and gave  
Their lives to thought and prayer, till they  
outlived

The generation born with them, nor seemed  
Less aged than the hoary trees and rocks  
Around them;—and there have been holy  
men

Who deemed it were not well to pass life thus.  
But let me often to these solitudes

Retire, and in Thy presence, reassure  
My feeble virtue. Here its enemies,  
The passions, at Thy plainer footsteps  
shrink,

And tremble, and are still. O God! when  
Thou

Dost scare the world with tempests, set on  
fire

The heavens with falling thunderbolts, or  
fill,

With all the waters of the firmament,  
The swift dark whirlwind that uproots the  
woods

And drowns the villages; when, at Thy call,  
Uprises the great deep, and throws himself  
Upon the continent, and overwhelms

Its cities,—who forgets not, at the sight  
Of these tremendous tokens of Thy power,

His prides, and lay his stripes and follies  
by?





O, from these sterner aspects of Thy face  
Spare me and mine, nor let us need the  
wrath  
Of the mad, unchained elements, to teach

Who rules them. Be it ours to meditate  
In these calm shades, Thy milder majesty,  
And to the beautiful order of Thy works  
Learn to conform the order of our lives.

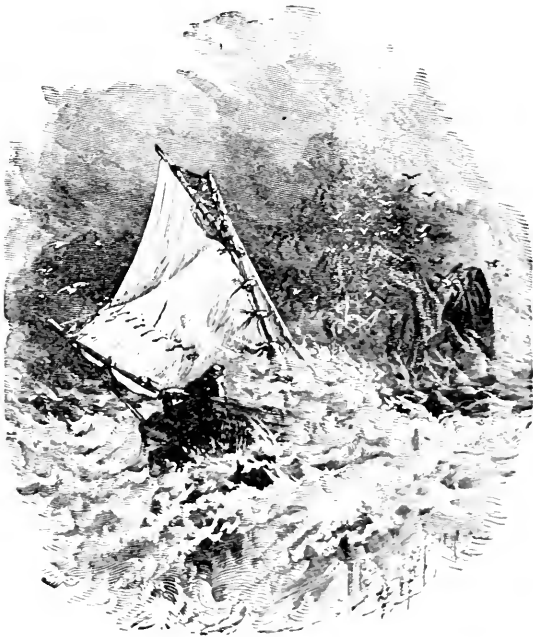
### MORALITY OF ANGLING.

WILLIAM C. PRIME.

**B**UT how about killing fish for sport? In the name of sense, man, if God made fish to be eaten, what difference does it make if I enjoy the killing of them before I eat them? You would have none but a fisherman by trade do it, and then you would have him utter a sigh, a prayer, and a pious ejaculation at each cod or haddock that he killed; and if by chance the old fellow, sitting in the boat at work, should for a moment think there was, after all, a little fun and a little pleasure in his business, you would have him take a round turn with his line, and drop on his knees to ask forgiveness for the sin of thinking there was sport in fishing.

I can imagine the sad-faced melancholy-eyed man, who makes it his business to supply game for the market as you would have him, sober as the sexton in Hamlet, and forever moralizing over the gloomy necessity that has doomed him to a life of murder? Why, good sir, he would frighten respectable fish, and the market would soon be destitute.

The keenest day's sport in my journal of a great many years of sport was when, in company with some other gentlemen, I took three hundred blue-fish in three hours' fishing off Block Island, and those fish were eaten



the same night or the next morning in Stonington, and supplied from fifty to one hundred different tables, as we threw them up on the dock for any one to help himself. I am unable to perceive that I committed any sin in taking them, or any sin in the excitement and pleasure of taking them.

It is time moralists had done with this mistaken morality. If you eschew animal food entirely, then you may argue against killing animals, and I will not argue with you. But the logic of this business is simply this: The Creator made fish and flesh for the food of man, and as we can't eat them alive, or if we do, we can't digest them alive, the result is we must kill them first, and (see the old rule of cooking a dolphin) it is sometimes a further necessity, since they won't come to be killed when we call them, that we must first catch them. Show first, then, that it is a painful necessity, a necessity to be avoided if possible, which a good man must shrink from and abhor, unless starved into it, to take fish or birds, and which he must do when he does it with regret, and with sobriety and seriousness, as he would whip his child, or shave himself when his beard is three days old, and you have your case. But till you show this, I will continue to think it great sport to supply my market with fish.



### THE OLD CLOCK ON THE STAIRS.

H. W. LONGFELLOW.

**S**OMEWHAT back from the village  
 street  
 Stands the old-fashioned country seat;  
 Across its antique portico  
 Tall poplar trees their shadows throw;  
 And, from its station in the hall,  
 An ancient timepiece says to all,  
 "Forever—never!  
 Never—forever!"

Half way up the stairs it stands,  
 And points and beckons with its hands,  
 From its case of massive oak,  
 Like a monk who, under his cloak,  
 Crosses himself, and sighs, alas!  
 With sorrowful voice to all who pass,  
 "Forever—never!  
 Never—forever!"



By day its voice is low and light ;  
 But in the silent dead of night,  
 Distinct as a passing footstep's fall,  
 It echoes along the vacant hall,  
 Along the ceiling, along the floor,  
 And seems to say at each chamber door,  
     " Forever—never !  
     Never—forever !"

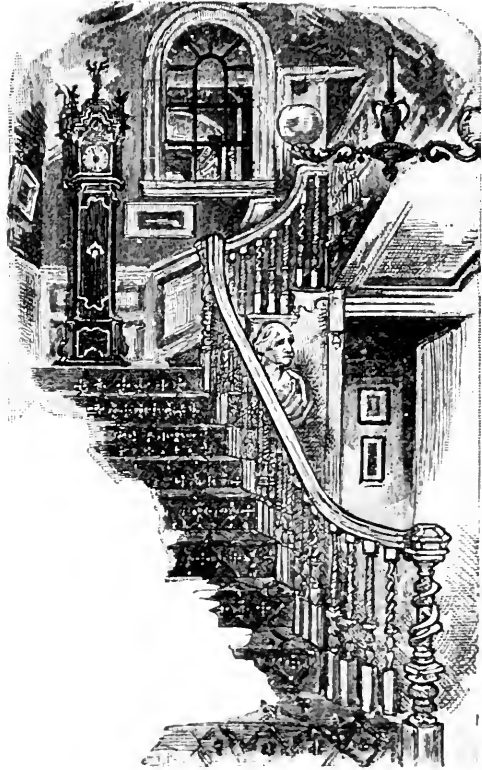
Through days of sorrow and of mirth,  
 Through days of death and days of  
     birth,  
 Through every swift vicissitude  
 Of changeful time, unchanged it has  
     stood,  
 And as if, like God, it all things saw,  
 It calmly repeats those words of awe,  
     " Forever—never !  
     Never—forever !"

In that mansion used to be  
 Free-hearted Hospitality ;  
 His great fires up the chimney roared ;  
 The stranger feasted at his board ;  
 But, like the skeleton at the feast,  
 That warning timepiece never ceased,  
     " Forever—never !  
     Never—forever !"

There groups of merry children played ;  
 There youths and maidens dreaming  
     strayed ;  
 Oh, precious hours ! oh, golden prime  
 And affluence of love and time !  
 Even as a miser counts his gold,  
 Those hours the ancient timepiece  
     told,—  
     " Forever—never !  
     Never—forever !"

From that chamber, clothed in white,  
 The bride came forth on her wedding  
     night ;  
 There, in that silent room below,  
 The dead lay, in his shroud of snow ;  
 And, in the hush that followed the  
     prayer,  
 Was heard the old clock on the stair,—  
     " Forever—never !  
     Never—forever !"

All are scattered, now, and fled,—  
 Some are married, some are dead :  
 And when I ask, with throbs of pain,  
 " Ah ! when shall they all meet again ?"  
 As in the days long since gone by,  
 The ancient timepiece makes reply,  
     " Forever—never !  
     Never—forever !"



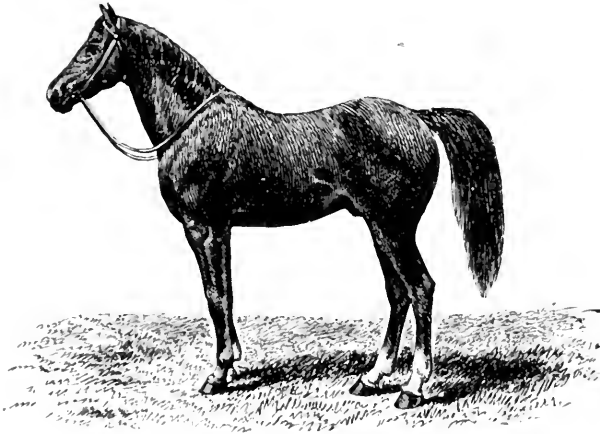
Never here, forever there, \*  
 Where all parting, pain, and care  
 And death, and time shall disap-  
     pear,—  
 Forever there, but never here !  
 The horologue of Eternity  
 Sayeth this incessantly,  
     " Forever—never !  
     Never—forever !"

*THE GRASSHOPPER KING.*

FROM THE GREEK OF ANACREON, B. C., 560.

**H**APPY insect, what can be  
 In happiness compared to thee?  
 Fed with nourishment divine,  
 The dewy morning's gentle wine!  
 Nature waits upon thee still,  
 And thy verdant cup does fill;  
 'Tis filled wherever thou dost tread,  
 Nature's self thy Ganymede.

Thou dost drink and dance and sing,  
 Happier than the happiest king!  
 All the fields which thou dost see,  
 All the plants belong to thee;  
 All the summer hours produce,  
 Fertile made with early juice,  
 Man for thee does sow and plough,  
 Farmer he, and landlord thou!

*THE BLOOD HORSE.*

BARRY CORNWALL.

**G**AMARRA is a dainty steed,  
 Strong, black, and of noble breed,  
 Full of fire, and full of bone,  
 With all his line of fathers known:  
 Fine his nose, his nostrils thin,  
 But blown abroad by the prele within!

His mane is like a river flowing,  
 And his eyes like embers glowing  
 In the darkness of the night,  
 And his pace a swift a flight.

Look, — how round his straining throat  
 Grace and shifting beauty float;  
 Snowy strength in his reins,

And the red blood gallops through his veins,  
 Richer, redder, never ran  
 Through the boasting heart of man.  
 He can trace his lineage higher  
 Than the Bourbon dare aspire, —  
 Douglas, Guzman, or the Guelf,  
 Or O'Brien's blood itself!

He, who hath no peer, was born  
 Here, upon a red March morn;  
 But his famous fathers dead  
 Were Arabs all, and Arab bred,  
 And the last of that great line  
 Trod like one of a race divine!



THE GRASSHOPPER KING.



And yet,—he was but friend to one,  
 Who fed him at the set of sun  
 By some lone fountain fringed with green;  
 With him, a roving Bedouin

He lived (none else would he obey  
 Through all the hot Arabian day),  
 And died untamed upon the sands  
 Where Balkh amidst the desert stands!

## THE FRONT AND SIDE DOORS.

OLIVER WENDELL HOLMES.

**E**VERY person's feelings have a front-door and side-door by which they may be entered. The front-door is on the street. Some keep it always open; some keep it latched; some, locked; some, bolted,—with a chain that will let you peep in, but not get in; and some nail it up, so that nothing can pass its threshold. This front-door leads into a passage which opens into an ante-room, and this into the interior apartments. The side-door opens at once into the sacred chambers.

There is almost always at least one key to this side-door. This is carried for years hidden in a mother's bosom. Fathers, brothers, sisters, and friends, often, but by no means so universally, have duplicates of it. The wedding-ring conveys a right to one; alas, if none is given with it!

Be very careful to whom you trust one of these keys of the side-door. The fact of possessing one renders those even who are dear to you very terrible at times. You can keep the world out from your front-door, or receive visitors only when you are ready for them; but those of your own flesh and blood, or of certain grades of intimacy, can come in at the side-door, if they will, at any hour and in any mood. Some of them have a scale of your whole nervous system, and can play all the gamut of your sensibilities in semitones,—touching the naked nerve-pulps as a pianist strikes the keys of his instrument. I am satisfied that there are as great masters of this nerve-playing as Vieuxtemps or Thalberg in their lines of performance. Married life is the school in which the most accomplished artists in this department are found. A delicate woman is the best instrument; she has such a magnificent compass of sensibilities! From the deep inward moan which follows pressure on the great nerves of right, to the sharp cry as the filaments of the taste are struck with a crushing sweep, is a range which no other instrument possesses. A few exercises on it daily at home fit a man wonderfully for his habitual labors, and refresh him immensely as he returns from them. No stranger can get a great many notes

of torture out of a human soul; it takes one that knows it well,—parent, child, brother, sister, intimate. Be very careful to whom you give a side-door key; too many have them already.



COBBLER KEEZAR'S VISION.

JOHN G. WHITTIER.

**T**HE beaver cut his timber  
 With patient tooth that day,  
 The manks were fish wards, and the  
 crows  
 Surveyor of highway.

When Keekar sat on the hillside  
 Up on his cobbler's firm,  
 With a pair of sandals on either hand  
 To keep his wax feet warm

And there, in the golden weather,  
 He still hied and hammered and sang;

In the brook he moistened his leather,  
 In the pewter mug his tongue.

Well knew the tough old Teuton  
 Who brewed the stoutest ale,  
 And he paid the goodwife's reckonings  
 In the coin of song and tale.

The songs they still are singing  
 Who dress the hills of vine  
 The tales that haunt the Brocken,  
 And whisper down the Rhine.



YOUNG GIRLS IN RAVINE NEAR CAPRI





Woodsy and wild and lonesome,  
The swift stream wound away,  
Through birches and scarlet maples,  
Flashing in foam and spray,—

"Why should folks be glum," said Keezar,  
When Nature herself is glad,  
And the painted woods are laughing  
At the faces so sour and sad?"



Down on the sharp-horned ledges,  
Plunging in steep cascade,  
Tossing its white-maned waters  
Against the hemlock's shade.  
Woodsy and wild and lonesome,  
East and west and north and south;  
Only the village of fishers  
Down at the river's mouth;  
Only here and there a clearing,  
With its farm-house rude and new,  
And tree-stumps, swart as Indians,  
Where the scanty harvest grew.  
No shout of home-bound reapers,  
No vintage-song he heard,  
And on the green no dancing feet  
The merry violin stirred.

Small heed had the earless cobbler  
What sorrow of heart was theirs  
Who travailed in pain with the births of God  
And planted a state with prayers,—  
Hunting of witches and warlocks,  
Smiting the heathen horde,  
One hand on the mason's trowel,  
And one on the soldier's sword!  
But give him his ale and cider,  
Give him his pipe and song,  
Little he cared for Church or State,  
Or the balance of right and wrong.  
"Tis work, work, work," he muttered,—  
And for rest a sabbath of psalms!"  
He smote on his leathern apron  
With his brown and waxen palms.

"O for the purple harvests  
Of the days when I was young!  
For the merry grape-stained maidens,  
And the pleasant songs they sung!



O for the breath of vineyards,  
Of apples and nuts and wine!  
For an oar to row and a breeze to blow  
Down the grand old river Rhine!"

A tear in his blue eye glistened,  
And dropped on his beard so gray.  
"Oh, old am I," said Keezar,  
"And the Rhine flows far away!"

But a cunning man was the cobbler;  
He could call the birds from the trees,  
Charm the black snake out of the beldges,  
And bring back the swarming bees;

All the virtues of herbs and metals,  
All the lore of the woods, he knew,  
And the arts of the Old World mingled  
With the marvels of the New;

Well he knew the tricks of magic,  
And the lap-stone on his knee  
Had the gift of the Mormon's goggles,  
Or the stone of Doctor Dee;

For the magic of the Agrippa,  
Wrought it with pell and rhyme  
From a fragment of my late moon-tone  
In the tower of Northheim;

To a cobbler, Mame, men,  
The marvels of the past he,  
And he gave it, in turn, to Keezar,  
Who brought it over the sea.

He held up that mystic lapstone,  
He held it up like a lens,  
And he counted the long years coming  
By twenties and by tens.

"One hundred years," quoth Keezar,  
"And fifty have I told;  
Now open the new before me,  
And shut me out the old!"

Like a cloud of mist, the blackness  
Rolled from the magic stone,  
And a marvelous picture mingled,  
The unknown and the known.

Still ran the stream to the river,  
And river and ocean joined;  
And there were the bluffs and the blue sea-line,  
And cold north hills behind.

But the mighty forest was broken,  
By many a steepled town,  
By many a white-walled farm house,  
And many a garner brown.

Turning a score of mill-wheels,  
The stream no more ran free;  
White sails on the winding river,  
White sails on the far off sea.

Below in the noisy village  
The flags were floating gay,  
And shone on a thousand faces  
The light of a holiday.

Swiftly the rival ploughmen  
Turned the brown earth from their shares;  
Here were the farmer's treasures,  
There were the craftsman's wares.

Golden the goodwife's butter,  
Ruby the currant wine;



Grand were the strutting turkeys,  
Fat were the beeves and swine.

Yellow and red were the apples,  
 And the ripe pears russet-brown,  
 And the peaches had stolen blushes  
 From the girls who shook them down.

And with blooms of hill and wild-wood,  
 That shame the toil of art,  
 Mingled the gorgeous blossoms  
 Of the garden's tropic heart.

"What is it I see?" said Keezar,  
 "Am I here, or am I there?  
 Is it a fête at Bingen?  
 Do I look on Frankfort fair?"

"Here's a priest, and there is a Quaker,—  
 Do the cat and dog agree?  
 Have they burned the stocks for oven-wood?  
 Have they cut down the gallows-tree?"

"Would the old folk know their children?  
 Would they own the graceless town,  
 With never a ranter to worry,  
 And never a witch to drown?"

Loud laughed the cobbler Keezar,  
 Laughed like a school-boy gay;  
 Tossing his arms above him,  
 The lapstone rolled away.



"But where are the clowns and puppets,  
 And imps with horns and tail?  
 And where are the Rhenish flagons?  
 And where is the foaming ale?"

"Strange things I know will happen,—  
 Strange things the Lord permits:  
 But that droughty folks should be jolly  
 Puzzles my poor old wits.

"Here are smiling manly faces,  
 And the maiden's step is gay.  
 Nor sad by thinking, nor mad by drinking,  
 Nor nopes, nor fools, are they.

"Here's pleasure without regretting,  
 And good without abuse,  
 The holiday and bridal  
 Of beauty and of use.

It rolled down the rugged hillside,  
 It spun like a wheel bewitched,  
 It plunged through the leaning willows,  
 And into the river pitched.

There in the deep, dark water,  
 The magic stone lies still,  
 Under the leaning willows  
 In the shadow of the hill.

But oft the idle fisher  
 Sits on the shadowy bank,  
 And his dreams make marvelous pictures  
 Where the wizard's lapstone sank

And still, in the summer twilights,  
 When the river seems to run  
 Out from the inner glory,  
 Warm with the melted sun,

The weary mill-girl lingers  
Beside the charmed stream,  
And the sky and the golden water  
Shape and color her dream.

Fair wave the sunset gardens,  
The rosy signals fly;  
Her homestead beckons from the cloud,  
And love goes sailing by!

### GATHERED GOLD DUST.

**C**RITICS are sentinels in the grand army  
or letters, stationed at the corners  
of newspapers and reviews, to  
challenge every new author.

(*Longfellow.*)

We can refute assertions, but who can  
refute silence. (*Dickens.*)

Buy what thou hast no need of, and ere  
long thou shalt sell thy necessities.

(*Franklin.*)

The great secret of success in life is, for a  
man to be ready when his opportunity  
comes. (*Disraeli.*)

The truly illustrious are they who do not  
court the praise of the world, but per-  
form the actions which deserve it.

(*Tilton.*)

Christ awakened the world's thought, and it  
has never slept since. (*Howard.*)

The Cross is the prism that reveals to us the  
beauties of the Sun of Righteousness.

(*Goulburn.*)

Men have feeling: this is perhaps the best  
way of considering them. (*Richter.*)

Fidelity is seventh tenths of business suc-  
cess. (*Parson.*)

In the march of life don't heed the order of  
"right about" when you know you are  
about right. (*Holmes.*)

He that lacks time to mourn lacks time to  
mend:

Eternity mourns that. 'Tis an ill cure

For life' worst ill, to have no time to feel  
them. (*Shakespeare.*)

The worst kind of vice is advice. (*Coleridge.*)

A self-suspicion of hypocrisy is a good evi-  
dence of sincerity. (*Isaac More.*)

A page digested is better than a volume hur-  
riedly read. (*Macaulay.*)

I am not one of those who do not believe in  
love at first sight, but I believe in mak-  
ing a second look. (*Henry Vincent.*)

A man is responsible for how he uses his  
common sense as well as his moral sense.

(*Beecher.*)

When a man has no design but to speak  
plain truth, he isn't apt to be talkative.

(*Prentice.*)

The year passes quick, though the hour tarry,  
and time bygone is a dream, though we  
thought it never would go while it was  
going. (*Newman.*)

Good temper, like a sunny day, sheds a  
brightness over everything. It is the  
sweetener of toil and the soother of dis-  
quietude. (*Irving.*)

A profound conviction raises a man above  
the feeling of ridicule. (*Mill.*)

Our moods are lenses coloring the world  
with as many different hues. (*Emerson.*)

Men believe that their reason governs their  
words, but it often happens that words  
have power to react on reason. (*Bacon.*)

Minds of moderate calibre ordinarily con-  
demn everything which is beyond their  
range. (*La Rochefoucault.*)

Geology gives us a key to the patience of  
God. (*Holland.*)

Do to day thy nearest duty. (*Goethe.*)

Many of our cares are but a morbid way of  
looking at our privileges.

(*Walter Scott.*)

The greatness of melancholy men is seldom  
strong and healthy. (*Bulwer.*)

Cowardice asks, Is it safe? Expediency asks,  
Is it politic? Vanity asks, Is it popu-  
lar? but Conscience asks, Is it right?

(*Prunshon.*)

God made the country and man made the town. (Cooper.

Sorrows humanize our race. Tears are the showers that fertilize the world. (Ingelow.

It is remarkable with what Christian fortitude and resignation we can bear the suffering of other folks. (Dean Swift.

One can neither protect nor arm himself against criticism. We must meet it defiantly, and thus gradually please it. (Goethe.

Silence and reserve suggest latent power. What some men think has more effect than what others say. (Chesnutfield.

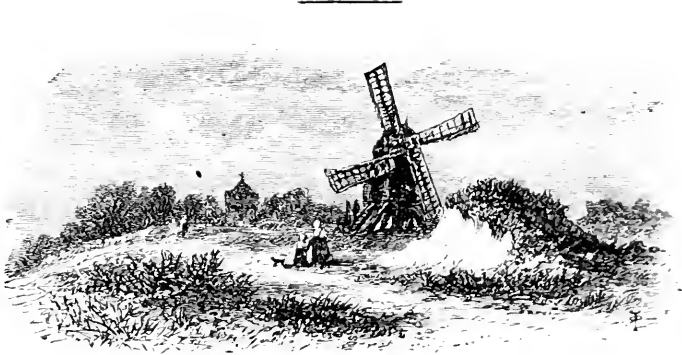
Stratagems in war and love are only honorable when successful. (Bulwer

A man behind the times is apt to speak ill of them, on the principle that nothing looks well from behind. (Holmes.

He who isn't contented with what he has wouldn't be contented with what he would like to have. (Auerbach.

Architecture is a handmaid of devotion. A beautiful church is a sermon in stone, and its spire a finger pointing to Heaven. (Schaff.

A sorrow's crown of sorrow,  
Is remembering happier things. (Dante.



### BALTUS VAN TASSEL'S FARM.

WASHINGTON IRVING.

**I**CHABOD Crane had a soft and foolish heart toward the sex; and it is not to be wondered at, that so tempting a morsel soon found favor in his eyes; more especially after he had visited her in her paternal mansion. Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those everything was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived. His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks, in which the Dutch farmers are so fond of nestling. A great elm-tree spread its branches over it, at the foot of which bubbled up a

spring of the softest and sweetest water, in a little well formed of a barrel; and then stole sparkling away through the grass, to a neighboring brook, that bubbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn, that might have served for a church; every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings, or buried in their bosoms, and others swelling, and cooing, and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens; whence sallied forth, now and then, troops of sucking pigs, as if to snaff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farmyard, and guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings, and crowing in the pride and gladness of his heart—sometimes tearing up the earth with his feet, and then generously calling his ever hungry family of wives and children to enjoy the rich morsel which he had discovered.



The pedagogue's mouth watered, as he looked upon this sumptuous promise of winter fare. In his devouring mind's eye, he pictured to himself every roasting-pig running about with a pudding in his belly, and an apple in his mouth; the pigeons were snugly put to bed in a comfortable pie, and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon, and juicy relishing ham; not a turkey but he beheld daintily trussed up, with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back, in a side dish, with uplifted claws, as if craving that quarter which his chivalrous spirit disdained to ask while living.

As the enraptured Ichabod fancied all this, and as he rolled his great green eyes over the fat meadow-lands, the rich fields of wheat, of rye, of

buckwheat, and Indian corn, and the orchards burdened with ruddy fruit, which surrounded the warm tenement of Van Tassel, his heart yearned after the damsel, who was to inherit those domains, and his imagination expanded with the idea, how they might be readily turned into cash, and the money invested in immense tracts of wild land, and shingle palaces in the wilderness. Nay, his busy fancy already realized his hopes, and presented to him the blooming Katrina, with a whole family of children, mounted on the top of a wagon loaded with household trumpery, with pots and kettles dangling beneath; and he beheld himself bestriding a pacing mare, with a colt at her heels, setting out for Kentucky, Tennessee, or the Lord knows where.



THE BRIDGE.

HENRY WADSWORTH LONGFELLOW.

**I** STOOD on the bridge at midnight,  
As the clocks were striking the  
hour,  
And the moon rose o'er the city,  
Behind the dark church tower,  
And like the waters rushing  
Among the wooden piers,  
A flood of thought came o'er me,  
That filled my eyes with tears.

How often, O how often,  
In the days that had gone by,  
I had stood on that bridge at midnight,  
And gazed on that wave and sky!

How often, O how often,  
I had wished that the ebbing tide  
Would bear me away on its bosom  
O'er the ocean wild and wide!

For my heart was hot and restless,  
And my life was full of care,

And the burden laid upon me,  
Seemed greater than I could bear.  
But now it has fallen from me,  
It is buried in the sea;  
And only the sorrow of others  
Throws its shadow over me.

Yet whenever I cross the river  
On its bridge with wooden piers,  
Like the color of time from the ocean  
Comes the thought of other years.

And I think how many thousands  
Of care-emburdened men,  
Each laying his burden of sorrow  
Have crossed the bridge since then.

I see the long procession  
Still passing to and fro,  
The young to art and restlessness,  
And the old subdued and slow!

And forever and forever,  
As long as the river flows,  
As long as the heart has passions,  
As long as life has woes;

The moon and its broken reflection  
And its shadows shall appear,  
As the symbol of love in heaven,  
And its wavering image here.

### KISSING HER HAIR.

ALGERNON CHARLES SWINBURNE.

<p><b>K</b>ISSING her hair, I sat against her feet: Wove and unwove it,—wound, and found it sweet; Made fast therewith her hands, drew down her eyes, Deep as deep flowers, and dreamy like dim skies; With her own tresses bound and found her fair,— Kissing her hair.</p>	<p>Sleep were no sweeter than her face to me,— Sleep of cold sea-bloom under the cold sea: What pain could get between my face and hers? What new sweet thing would Love not relish worse? Unless, perhaps, white Death had kissed me there,— Kissing her hair.</p>
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### A LEGEND OF BREGENZ.

ADELAIDE ANNIE PROCTER.

<p><b>G</b>IRT round with rugged mountains the fair Lake Constance lies; In her blue heart reflected, shine back the starry skies; And watching each white cloudlet float silently and slow, You think a piece of heaven lies on our earth below!</p> <p>Midnight is there—and silence enthroned in Heaven, looks down Upon her own calm mirror, upon a sleeping town Beside Bregenz that quaint city upon the Tyrol shore Has stood above Lake Constance a thousand years and more</p> <p>Her battlements and towers, upon their rocky steep, Have cast the rime-riding shadows of ages on the deep Mountain and lake and valley, a sacred legend knew</p>	<p>Of how the town was saved one night, three hundred years ago.</p> <p>Far from her home and kindred, a Tyrol maid had fled, To serve in the Swiss valleys, and toil for daily bread: And every year that fled so silently and fast, Seemed to bear farther from her the memory of the past.</p> <p>She served kind, gentle masters, nor asked for rest or change; Her friends seemed no more new ones, their speech seemed no more strange; And when she led her cattle to pasture every day, She ceased to look and wonder on which side Bregenz lay.</p> <p>She spoke no more of Bregenz, with longing and with tears; Her Tyrol home seemed faded in a deep mist of years;</p>
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She heeded not the rumors of Austrian war  
or strife;

Each day she rose contented, to the calm  
toils of life.

Yet, when her master's children would cluster  
round her stand,

She sang them the old ballads of her own native  
land;

And when at morn and evening she knelt  
before God's throne,

The accents of her childhood rose to her lips  
alone.

The men seemed stern and altered, with looks  
cast on the ground;

With anxious faces, one by one, the women  
gathered round;

All talk of flax, or spinning, or work, was  
put away;

The very children seemed afraid to go alone  
to play.

One day, out in the meadow with strangers  
from the town,

Some secret plan discussing, the men walked  
up and down.



"Girt round with rugged mountains."

And so she dwelt: the valley more peaceful  
year by year;

When suddenly strange portents of some great  
deed seemed near.

The golden corn was bending upon its fragile  
stalk,

While farmers, heedless of their fields, paced  
up and down in talk.

Yet now and then seemed watching a strange  
uncertain gleam.

That looked like lances 'mid the trees that  
stood below the stream.

At eve they all assembled, all care and doubt  
were fled.

With jovial laugh they feasted, the board  
was nobly spread.

The elder of the village rose up, his glass in hand,

And cried, "We drink the downfall of an accursed land!

"The night is growing darker, ere one more day is down,

Bregenz, our foemen's stronghold, Bregenz shall be our own!"

The women shrank in terror, (yet pride, too, had her part.)

But one poor Tyrol maiden felt death within her heart.

Before her, stood fair Bregenz, once more her towers arose;

What were the friends beside her? Only her country's foes!

The faces of her kinsfolk, the day of childhood flown,

The echoes of her mountains reclaimed her as their own!

Nothing she heard around her, (though shouts rang forth again)

Gone were the green Swiss valleys, the pasture, and the plain;

Before her eyes one vision, and in her heart one cry,

That said "Go forth, save Bregenz, and then it need be, die!"

With trembling haste and breathless, with noiseless step she sped;

Urged and weary cattle were standing in the shed;

She loosed the strong white charger, that fed from out her hand,

She mounted and she turned his head toward her native land.

Out—out into the darkness—faster, and still more fast,

The smooth grass flies behind her, the chestnut wood is passed

She look up, clouds are heavy, Why is her steed so low?

Scarcely the wind could help them, can pass them as they go

"Faster!" she cries, "Oh, faster!" Eleven the church bell chime,

"O God," she cries, "help Bregenz, and bring me there in time!"

But louder than bells' ringing, or lowing of the kine,

Grows nearer in the midnight the rushing of the Rhine.

Shall not the roaring waters their headlong gallop check?

The steed draws back in terror, she leans above his neck

To watch the flowing darkness, the bank is high and steep,

One pause—he staggers forward, and plunges in the deep.

She strives to pierce the blackness, and looser throws the rein;

Her steed must breast the waters that dash above his mane.

How gallantly, how nobly, he struggles through the foam,

And see—in the far distance, shine out the lights of home!

Up the steep bank he bears her, and now they rush again

Towards the heights of Bregenz, that tower above the plain.

They reach the gate of Bregenz, just as the midnight rings,

And out come serf and soldier to meet the news she brings.

Bregenz is saved! Ere daylight her battlements are manned;

Defiance greets the army that marches on the land.

And if to deeds heroic should endless fame be paid,

Bregenz does well to honor the noble Tyrol maid

Three hundred years are vanished, and yet upon the hill

An old stone gateway rises, to do her honor still.

And there, when Bregenz women sit spinning in the shade,

They see the quaint old carving, the charger and the maid

<p>And when, to guard old Bregenz, by gateway, street, and tower, The warder paces all night long, and calls each passing hour:</p>	<p>"Nine," "ten," "eleven," he cries aloud and then (O crown of fame!) When midnight pauses in the skies he calls the maiden's name.</p>
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## WINTER.

DOUGLAS JERROLD.

**T**HE streets were empty. Pitiless cold had driven all who had the shelter of a roof to their homes; and the north-east blast seemed to howl in triumph above the untrodden snow. Winter was at the heart of all things. The wretched, dumb with excessive misery, suffered, in stupid resignation, the tyranny of the season. Human blood stagnated in the breast of want; and death in that despairing hour, losing its terrors, looked in the eyes of many a wretch a sweet deliverer. It was a time when the very poor, barred from the commonest things of earth, take strange counsel with themselves, and, in the deep humility of destitution, believe they are the burden and the evil of the world.

It was a time when the easy, comfortable man, touched with finest sense of human suffering, gives from his abundance; and, whilst bestowing, feels almost ashamed that, with such wide-spread misery circled round him, he has all things fitting, all things grateful. The smitten spirit asks wherefore he is not of the multitude of wretchedness; demands to know for what especial excellence he is promoted above the thousand thousand starving creatures; in his very tenderness for misery, tests his privilege of

exemption from a woe that withers manhood in man, bowing him downward to the brute. And so questioned, this man gives in modesty of spirit—in very thankfulness of soul. His alms are not cold, formal charities; but reverent sacrifices to his suffering brother.

It was a time when selfishness hugs itself in its own warmth; with no other thoughts than of its pleasant possessions; all made pleasanter, sweeter, by the desolation around. When the mere worldling rejoices the more in his warm chamber because it is so bitter cold without, when he eats and drinks with whetted appetite, because he hears of destitution prowling like a wolf around his well-barred house; when, in fine, he bears his every comfort about him with the pride of a conqueror. A time when such a man sees in the misery of his fellow-beings nothing save his own victory of fortune—his own successes in a suffering world. To such a man, the poor are but the tattered slaves that grace his triumph.

It was a time, too, when human nature often shows its true divinity, and with misery like a garment clinging to it, forgets its wretchedness in sympathy with suffering. A time, when in the cellars and garrets of the poor are acted scenes which make the noblest heroism of life; which prove the immortal texture of the human heart, not wholly scared by the branding-iron of the torturing hours. A time when in want, in anguish, in throes of mortal agony, some seed is sown that bears a flower in heaven.

### THE QUILTING.

ANNA BACHE.

**T**HE day is set, the ladies met,  
And at the frame are seated,  
In order placed, they work in haste,  
To get the quilt completed;  
While fingers fly, their tongues they  
ply,  
And animate their labors  
By counting beaux, discussing clothes,  
Or talking of their neighbors.

"Dear! what a pretty frock you've on;"  
'I'm very glad you like it;"  
"I'm told that Miss Miconicon  
Don't speak to Mr. Meate."  
'I saw Miss Belle, the other day,  
Young Green's new gig adorning;"  
'What keeps your sister Ann away?"  
"She went to town this morning."

"'Tis time to roll;" "my needle's broke;"  
"So Martin's stock is selling."  
"Louisa's wedding gown's bespoke;"  
"Lend me your scissors, Ellen;"  
"That match will never come about;"  
"Now don't fly in a passion;"  
"Hair puffs they say are going out;"  
"Yes, curls are all the fashion."

The quilt is done, the tea begun,  
The beaux are all collecting;  
The table's cleared, the music's heard,—  
His partner each selecting;—  
The merry band in order stand,  
The dance begins with vigor,  
And rapid feet the measure beat,  
And trip the mazy figure.

Unheeded fly the minutes by,  
 "Old time" himself is dancing,  
 Till night's dull eye is op'ed to spy  
 The light of morn' advancing.

All closely stowed; to each abode  
 The carriages go tilting;  
 And many a dream has for its theme  
 The pleasures of the quilting.

### BUYING GAPE-SEED.

JOHN B. GOUGH.



YANKEE, walking the streets of London, looked through a window upon a group of men writing very rapidly; and one of them said to him in an insulting manner, "Do you wish to buy some gape-seed?" Passing on a short distance the Yankee met a man, and asked him what the business of those men was in the office he had just passed. He was told that they wrote letters dictated by others, and transcribed all sorts of documents; in short, they were writers. The Yankee returned to the office, and inquired if one of the men would write a letter for him, and was answered in the affirmative. He asked the price, and was told one dollar. After considerable talk, the bargain was made; one of the conditions of which was that the scribe should write just what the Yankee told him to, or he should receive no pay. The scribe told the Yankee he was ready to begin; and the latter said,—

"Dear marm:" and then asked, "Have you got that deown?"

"Yes," was the reply, "*go on.*"

"I went to ride t'other day: have you got that deown?"

"*Yes; go on, go on.*"

"And I harnessed up the old mare into the wagon: have you got that deown?"

"Yes, yes, long ago; *go on.*"

"Why, how fast you write! And I got into the wagon, and sat deown, and drew up the reins, and took the whip in my right hand: have you got that deown?"

"Yes, long ago; *go on.*"

"Dear me, how fast you write! I never saw your equal. And I said to the old mare, '*Go 'long,*' and jerked the reins pretty hard: have you got that deown?"

"Yes; and I am impatiently waiting for more. I wish you wouldn't bother me with so many foolish questions. Go on with your letter."

"Well, the old mare wouldn't stir out of her tracks, and I hollered, '*Go 'long, you old jade! go 'long.*' Have you got that deown?"

“ Yes, indeed, *you pestersome fellow ; go on.*”

“ And I licked her, and licked her, and licked her [continuing to repeat these words as rapidly as possible.]

“ Hold on there! I have written two pages of ‘licked her,’ and I want the rest of the letter.”

“ Well, and she kicked, and she kicked, and she kicked—[continuing to repeat these words with great rapidity.]

“ Do go on with your letter ; I have several pages of ‘*she kicked.*’”

[The Yankee clucks as in urging horses to move, and continues the clucking noise with rapid repetition for some time.]

The scribe throws down his pen.

“ *Write it down ! write it down !*”

“ I can’t !”

“ Well then, I won’t pay you.”

[The scribe, gathering up his papers.] “ What shall I do with all these sheets upon which I have written your nonsense ?”

“ You may use them in doing up your *gape-seed.* Good-by !”

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### THE LIGHT BRIGADE AT BALAKLAVA.

WILLIAM H. RUSSELL.

THE whole brigade scarcely made one effective regiment according to the numbers of continental armies ; and yet it was more than we could spare. As they rushed towards the front, the Russians opened on them from the guns in the redoubt on the right, with volleys of musketry and rifles. They swept proudly past, glittering in the morning sun in all the pride and splendor of war. We could scarcely believe the evidence of our senses! Surely that handful of men are not going to charge an army in position? Mas! it was but too true—their desperate valor knew no bounds, and far indeed was it removed from its so called better part—discretion. They advanced in two lines, quickening their pace as they closed towards the enemy. A more fearful spectacle was never witnessed than by those who, without the power to aid, beheld their heroic countrymen rushing to the arms of death. At the distance of 1200 yards, the whole line of the enemy belched forth, from thirty iron mouths, a flood of smoke and flame, through which hissed the deadly balls. Their flight was marked by instant gaps in our ranks,

by dead men and horses, by steeds flying wounded or riderless across the plain. The first line is broken; it is joined by the second; they never halt or check their speed an instant. With diminished ranks, thinned by those thirty guns, which the Russians had laid with the most deadly accuracy, with a halo of flashing steel above their heads, and with a cheer which was many a noble fellow's death-cry, they flew into the smoke of the batteries, but ere they were lost from view, the plain was strewed with their bodies and with the carcasses of horses. They were exposed to an oblique fire from the batteries on the hills on both sides, as well as to a direct fire of musketry. Through the clouds of smoke we could see their sabres flashing as they rode up to the guns and dashed between them, cutting down the gunners as they stood. We saw them riding through the guns, as I have said; to our delight we saw them returning, after breaking through a column of Russian infantry, and scattering them like chaff, when the flank fire of the battery on the hill swept them down, scattered and broken as they were. Wounded men and dismounted troopers flying towards us told the sad tale—demigods could not have done what we had failed to do.

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*CHARGE OF THE LIGHT BRIGADE.*

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ALFRED TENNYSON.

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Half a league, half a league,  
 Half a league onward,  
 All in the valley of death  
 Rode the six hundred.  
 "Forward, the Light Brigade!"  
 "Charge for the guns!" he said.  
 Into the valley of death,  
 Rode the six hundred.

"Forward, the Light Brigade!"  
 Was there a man dismayed?  
 Not though the soldiers knew  
 Some one had blundered:  
 Theirs not to make reply,  
 Theirs not to reason why,  
 Theirs but to do and die:  
 Into the valley of death,  
 Rode the six hundred.

Cannon to right of them,  
 Cannon to left of them,

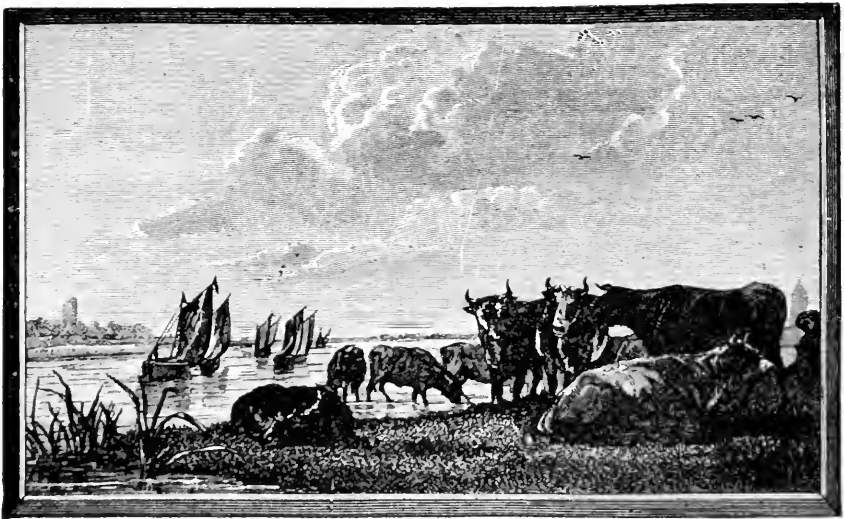
Cannon in front of them,  
 Volleyed and thundered,  
 Stormed at with shot and shell,  
 Boldly they rode and well,  
 Into the jaws of death,  
 Into the mouth of hell,  
 Rode the six hundred.

Flashed all their sabres bare,  
 Flashed as they turned in air,  
 Sabring the gunners there,  
 Charging an army while  
 All the world wondered,  
 Plunged in the battery smoke,  
 Right through the line they broke,  
 Cossack and Russian,  
 Rode from the sabre stroke,  
 Shattered and sundered,  
 Then they rode back— but not  
 Not the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon behind them,  
 Volleyed and thundered:  
 Stormed at with shot and shell,  
 While horse and hero fell,  
 They that had fought so well,  
 Came through the jaws of death,  
 Back from the mouth of hell,

All that was left of them,  
 Left of six hundred.

When can their glory fade?  
 O, the wild charge they made!  
 All the world wondered.  
 Honor the charge they made!  
 Honor the Light Brigade,  
 Noble six hundred!



### THE PLEASURE BOAT.

RICHARD HENRY DANA.

**C**OME, hoist the sail, the fast let go!  
 They're seated side by side;  
 Wave chases wave in pleasant flow;  
 The bay is fair and wide.

The ripples lightly tap the boat.  
 Loose! Give her to the wind!  
 She shoots ahead, they're all aloft;  
 The strand is far behind.

The sunlight falling on her sheet,  
 It glitters like the drift,  
 Sparkling, in scorn of summer's heat,  
 High up some mountain rift.

The winds are fresh; she's driving fast  
 Upon the bending tide;  
 The crinkling sail, and crinkling mast,  
 Go with her side by side.

The parting sun sends out a glow  
 Across the placid bay,  
 Touching with glory all the show,—  
 A breeze! Up helm! Away!

Careening to the wind, they reach,  
 With laugh and call, the shore.  
 They've left their footprints on the beach,  
 But them I hear no more.



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*CATCHING THE MORNING TRAIN.*

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MAX ADELER.

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**F**IND that one of the most serious objections to living out of town lies in the difficulty experienced in catching the early morning train by which I must reach the city and my business. It is by no means a pleasant matter, under any circumstances, to have one's movements regulated by a time-table, and to be obliged to rise to breakfast and to leave home at a certain hour, no matter how strong the temptation to delay may be. But sometimes the horrible punctuality of the train is productive of absolute suffering. For instance: I look at my watch when I get out of bed and find that I have apparently plenty of time, so I dress leisurely, and sit down to the morning meal in a frame of mind which is calm and serene. Just as I crack my first egg I hear the down train from Wilmington. I start in alarm; and taking out my watch I compare it with the clock and find that it is eleven minutes slow, and that I have only five minutes left in which to get to the depot.

I endeavor to scoop the egg from the shell, but it burns my fingers, the skin is tough, and after struggling with it for a moment, it mashes into a hopeless mass. I drop it in disgust and seize a roll; while I scald my tongue with a quick mouthful of coffee. Then I place the roll in my mouth while my wife hands me my satchel and tells me she thinks she hears the whistle. I plunge madly around looking for my umbrella, then I kiss the family good-by as well as I can with a mouth full of roll, and dash toward the door.

Just as I get to the gate I find that I have forgotten my duster and the bundle my wife wanted me to take up to the city to her aunt. Charging back, I snatch them up and tear down the gravel-walk in a frenzy. I do not like to run through the village: it is undignified and it attracts attention; but I walk furiously. I go faster and faster as I get away from the main street. When half the distance is accomplished, I actually do hear the whistle; there can be no doubt about it this time. I long to run, but I know that if I do I will excite that abominable speckled dog sitting by the sidewalk a little distance ahead of me. Then I really see the train coming around the curve close by the depot, and I feel that I *must* make better time; and I do. The dog immediately manifests an interest in my movements. He tears down the street after me, and is speedily joined by five or six other dogs, which frolic about my legs and bark furiously. Sundry small boys as I go plunging past, contribute to the excitement by whistling

with their fingers, and the men who are at work upon the new meeting house stop to look at me and exchange jocular remarks with each other. I do feel ridiculous; but I must catch that train at all hazards.

I become desperate when I have to slacken my pace until two or three women who are standing upon the sidewalk, discussing the infamous price of butter, scatter to let me pass. I arrive within a few yards of the station with my duster flying in the wind, with my coat tails in a horizontal position, and with the speckled dog nipping my heels, just as the train begins to move. I put on extra pressure, resolving to get the train or perish, and I reach it just as the last car is going by. I seize the hand-rail; I am jerked violently around, but finally, after a desperate effort, I get upon the step with my knees, and am hauled in by the brakeman, hot, dusty and mad, with my trousers torn across the knees, my legs bruised and three ribs of my umbrella broken.

Just as I reach a comfortable seat in the car, the train stops, and then backs up on the siding, where it remains for half an hour while the engineer repairs a dislocated valve. The anger which burns in my bosom as I reflect upon what now is proved to have been the folly of that race is increased as I look out of the window and observe the speckled dog engaged with his companions in an altercation over a bone. A man who permits his dog to roan about the streets nipping the legs of every one who happens to go at a more rapid gait than a walk, is unfit for association with civilized beings. He ought to be placed on a desert island in mid-ocean, and be compelled to stay there.

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*LAMENT OF THE IRISH EMIGRANT.*

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LADY DUFFERIN.

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**T**M sitting on the stile, Mary,  
 Where we sat side by side  
 On a bright May morning, long ago,  
 When first you were my bride;  
 The corn was springing fresh and green,  
 And the lark sang loud and high;  
 And the red was on your lip, Mary,  
 And the love light in your eye.

The place is little changed, Mary,  
 The day as bright as then;

The lark's loud song is in my ear,  
 And the corn is green again;  
 But I miss the soft clasp of your hand,  
 And your breath warm on my cheek;  
 And I still keep listening for the words  
 You never more will speak.

'Tis but a step down yonder lane,  
 And the little church stands near—  
 The church where we were wed, Mary,  
 I see the spire from here.

But the graveyard lies between, Mary,  
And my step might break your rest—  
For I've laid you, darling, down to sleep  
With your baby on your breast.



I'm very lonely now, Mary,  
For the poor make no new friends;  
But, Oh! they love the better still  
The few our Father sends!  
And you were all I had, Mary—  
My blessing and my pride;  
There's nothing left to care for now,  
Since my poor Mary died.

Yours was the good, brave heart, Mary,  
That still kept hoping on,  
When the trust in God had left my soul,  
And my arm's young strength was gone;  
There was comfort ever on your lip,  
And the kind look on your brow—  
I bless you, Mary, for that same,  
Tho' you cannot hear me now.

I thank you for the patient smile  
When your heart was fit to break—  
When the hunger pain was gnawing there  
And you did it for my sake;  
I bless you for the pleasant word,  
When your heart was sad and sore—  
Oh! I'm thankful you are gone, Mary  
Where grief can't reach you more!

I'm bidding you a long farewell,  
My Mary—kind and true!  
But I'll not forget you darling,  
In the land I'm going to;  
They say there's bread and work for all,  
And the sun shines always there—  
But I'll not forget old Ireland,  
Were it fifty times as fair!

And often in those grand old woods  
I'll sit, and shut my eyes,  
And my heart will travel back again  
To the place where Mary lies;  
And I'll think I see the little stile  
Where we sat side by side,  
And the springing corn, and the bright May  
morn  
When first you were my bride.

## THE SNOW-STORM.

EMERSON.

ANNOUNCED by all the trumpets of  
the sky,  
Arrives the snow; and, driving o'er  
the fields,  
Seems nowhere to alight; the whited  
air  
Hides hills and woods, the river, and the  
heaven,  
And veils the farm-house at the garden's end.  
The sled and traveller stopped, the courier's  
feet  
Delayed, all friends shut out, the house-mates  
sit  
Around the radiant fireplace, enclosed  
In a tumultuous privacy of storm.

Come see the north-wind's mastery,  
Out of an unseen quarry, ever  
Furnished with tile, the horse and  
Curves his white bastions with purple and  
Round every windward stake or tree or  
Speeding, the myriads huddled, his wild work  
So fanciful, so savage; naught cares he  
For number or proportion. Mockingly,  
On coop or kennel he lays his anvil  
A swan-like form invests the chaff-thrasher;  
Fills up the farmer's lane from wall to wall  
Maugre the farmer's slash; and at the gate  
A tapering turret overtops the work.  
And when his hints are numbered and the  
world

Is all his own, retiring as he were not,  
Leaves, when the sun appears, astonished  
Art

To mimic in slow structures, stone by stone,  
Built in an age, the mad wind's night-work  
The frolic architecture of the snow.

### THE RIVER TIME.

BENJAMIN F. TAYLOR.

**O**h! a wonderful stream is the river  
Time,  
As it runs through the realm of tears,  
With a faultless rhythm and a musical  
rhyme  
And a broader sweep and a surge sub-  
lime,  
As it blends in the ocean of years!

How the winters are drifting like flakes of  
snow,

And the summers like birds between,  
And the years in the sheaf, how they come  
and they go

On the river's breast with its ebb and its flow,  
As it glides in the shadow and sheen!

There's a magical isle up the river Time,  
Where the softest of airs are playing,  
There's a cloudless sky and a tropical clime,  
And a song as sweet as a vesper chime,  
And the Junes with the roses are straying.

And the name of this isle is the "Long Ago,"  
And we bury our treasures there;  
There are brows of beauty and bosoms of  
snow,

There are heaps of dust—oh! we loved them  
so—

There are trinkets and tresses of hair.

There are fragments of songs that nobody  
sings,

There are parts of an infant's prayer,  
There's a lute unswept and a harp without  
strings,

There are broken vows and pieces of rings,  
And the garments our loved used to wear

There are hands that are waved when the  
fairly shore

By the fitful mirage is lifted in air,  
And we sometimes hear through the turbu-  
lent roar

Sweet voices we heard in the days gone be-  
fore,

When the wind down the river was fair.

Oh! remembered for aye be that blessed isle,  
All the day of our life until night;  
And when evening glows with its beautiful  
smile,

And our eyes are closing in slumbers awhile,  
May the greenwood of soul be in sight.

### THE HOMES OF ENGLAND.

FELICIA D. HEMANS.

**T**HE stately Homes of England,  
How beautiful they stand!  
Amidst their tall ancestral trees,  
O'er all the pleasant land,  
The deer across their greensward  
bound  
Through shade and sunny gleam,  
And the swan glides past them with the  
sound  
Of some rejoicing stream.

The merry Homes of England!

Around their hearths by night,  
What gladsome looks of household  
love

Meet in the ruddy light.

There woman's voice flows forth in  
song,

Or childish tale is told;  
Or lips move tunelessly along  
Some glorious page of old

The blessed Homes of England!  
How softly on their bowers  
Is laid the holy quietness  
That breathes from Sabbath hours!

The cottage Homes of England!  
By thousands on her plains,  
They are smiling o'er the silvery brook,  
And round the hamlet fanes.



AN ENGLISH ANCESTRAL HOMESTEAD.

Solemn, yet sweet, the church-bell's chime  
Floats through their woods at morn;  
All other sounds, in that still time,  
Of breeze and leaf are born.

Through glowing orchards forth they peep  
Each from its nook of leaves;  
And fearless there they lowly sleep  
As the bird beneath their eaves.

The free, fair Homes of England!  
 Long, long in hut and hall,  
 May hearts of native proof be reared  
 To guard each hallowed wall!

And green forever be the groves,  
 And bright the flowery sod,  
 Where first the child's glad spirit loves  
 Its country and its God.

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*AFRICAN HOSPITALITY.*

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MUNGO PARK.

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**I** WAITED more than two hours without having an opportunity of crossing the river, during which time the people who had crossed carried information to Man-song, the king, that a white man was waiting for a passage, and was coming to see him. He immediately sent over one of his chief men, who informed me that the king could not possibly see me until he knew what had brought me into his country; and that I must not presume to cross the river without the king's permission. He therefore advised me to lodge at a distant village, to which he pointed, for the night, and said that in the morning he would give me further instructions how to conduct myself.

This was very discouraging. However, as there was no remedy, I set off for the village, where I found, to my great mortification, that no person would admit me into his house. I was regarded with astonishment and fear, and was obliged to sit all day without victuals in the shade of a tree; and the night threatened to be very uncomfortable—for the wind rose, and there was great appearance of a heavy rain—and the wild beasts are so very numerous in the neighborhood, that I should have been under the necessity of climbing up the trees and resting amongst the branches. About sunset, however, as I was preparing to pass the night in this manner, and had turned my horse loose that he might graze at liberty, a woman, returning from the labors of the field, stopped to observe me, and perceiving that I was weary and dejected, inquired into my situation, which I briefly explained to her; whereupon, with looks of great compassion, she took up my saddle and bridle, and told me to follow her. Having conducted me into her hut, she lighted up a lamp, spread a mat on the floor, and told me I might remain there for the night. Finding that I was very hungry, she said she would procure me something to eat. She went out, and returned in a short time with a very fine fish, which, having caused to be half broiled upon some embers, she gave me for supper.



COWS AT A WATERING PLACE.  
From a celebrated painting by AUGUSTE BUCHER.





The rites of hospitality being thus performed towards a stranger in distress, my worthy benefactress—pointing to the mat, and telling me I might sleep there without apprehension—called to the female part of her family, who had stood gazing on me all the while in fixed astonishment, to resume their task of spinning cotton, in which they continued to employ themselves a great part of the night. They lightened their labor by songs, one of which was composed extempore, for I was myself the subject of it. It was sung by one of the young women, the rest joining in a sort of chorus. The air was sweet and plaintive, and the words, literally translated, were these: “The winds roared, and the rains fell. The poor white man, faint and weary, came and sat under our tree. He has no mother to bring him milk—no wife to grind his corn. *Chorus*—Let us pity the white man—no mother has he,” etc. Trifling as this recital may appear to the reader, to a person in my situation the circumstance was affecting in the highest degree. I was oppressed by such unexpected kindness, and sleep fled from my eyes. In the morning I presented my compassionate landlady with two of the four brass buttons which remained on my waistcoat—the only recompense I could make her.

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### THE HEBREW RACE.

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BENJAMIN DISRAELI.

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**F**AVORED by nature and by nature's God, we produced the lyre of David; we gave you Isaiah and Ezekiel; they are our Olympians, our Philippics. Favored by nature we still remain; but in exact proportion as we have been favored by nature, we have been persecuted by man. After a thousand struggles—after acts of heroic courage that Rome has never equalled—deeds of divine patriotism that Athens, and Sparta, and Carthage have never excelled—we have endured fifteen hundred years of supernatural slavery: during which, every device that can degrade or destroy man has been the destiny that we have sustained and baffled. The Hebrew child has entered adolescence only to learn that he was the Pariah of that ungrateful Europe that owes to him the best part of its laws, a fine portion of its literature, all its religion.

Great poets require a public; we have been content with the immortal melodies that we sung more than two thousand years ago by the waters of Babylon and wept. They record our triumphs; they shall record our afflictions.

tion. Great orators are the creatures of popular assemblies; we were permitted only by stealth to meet even in our temples. And as for great writers, the catalogue is not blank. What are all the school-men, Aquinas himself, to Maimonides? and as for modern philosophy, all springs from Spinoza! But the passionate and creative genius that is the nearest link to divinity, and which no human tyranny can destroy, though it can divert it; that should have stirred the hearts of nations by its inspired sympathy, or governed senates by its burning eloquence, has found a medium for its expression, to which, in spite of your prejudices and your evil passions, you have been obliged to bow. The ear, the voice, the fancy teeming with combination—the imagination fervent with picture and emotion, that came from Caucasus, and which we have preserved unpolluted—have endowed us with almost the exclusive privilege of music; that science of harmonious sounds which the ancients recognized as most divine, and deified in the person of their most beautiful creation.



*THE POET'S SONG TO HIS WIFE.*

BARRY CORNWALL.

**H**ow many summers, love,  
 Have I been thine?  
 How many days, thou dove,  
 Hast thou been mine?  
 Time, like the winged wind  
 Whene'er he'd the flowers,  
 Hath left no mark behind,  
 To count the hours!

Some weight of thought, though loath,  
 On thee he leaves;  
 Some lines of care round both  
 Perhaps he weaves;  
 Some fears, a soft regret  
 For joy scarce known;  
 Sweet looks we half forgot;—  
 All else is flown!

SUMMER.





Ah! With what thankless heart  
I mourn and sing!  
Look, where our children start,  
Like sudden spring!

With tongues all sweet and low  
Like a pleasant rhyme,  
They tell how much I owe  
To thee and time!

### SHALL WE KNOW EACH OTHER THERE?

ANONYMOUS.

**W**HEN we hear the music ringing  
In the bright celestial dome—  
When sweet angels' voices, singing,  
Gladly bid us welcome home  
To the land of ancient story,  
Where the spirit knows no care;  
In that land of life and glory—  
Shall we know each other there?

Yes, my earth-worn soul rejoices,  
And my weary heart grows light.  
For the thrilling angel voices  
And the angel faces bright,  
That shall welcome us in heaven,  
Are the loved of long ago;  
And to them 'tis kindly given  
Thus their mortal friends to know.

When the holy angels meet us,  
As we go to join their band,  
Shall we know the friends that greet us  
In that glorious spirit-land?  
Shall we see the same eyes shining  
On us as in days of yore?  
Shall we feel the dear arms twining  
Fondly round us as before?

Oh, ye weary, sad, and tossed ones,  
Droop not, faint not by the way!  
Ye shall join the loved and just ones  
In that land of perfect day.  
Harp-strings, touched by angel fingers,  
Murmured in my raptur'd ear:  
Evermore their sweet song fingers—  
"We *shall* know each other there."

### THE WONDERFUL ONE-HOSS SHAY.

OLIVER WENDELL HOLMES.

**H**AVE you heard of the wonderful  
one-hoss shay,  
That was built in such a logical way  
It ran a hundred years to a day,  
And then, of a sudden, it—Ah, but  
stay,  
I'll tell you what happened, with-  
out delay—

Scaring the parson into fits,  
Frightening people out of their wits—  
Have you ever heard of that I say?

Seventeen hundred and fifty-five  
*Georgeus Scowdas* was then alive—  
Sturdy old driver of the Olden time,  
That was the year when I had my rhyme,  
Saw the earth open and gully her bow,  
And Brobb's kinsman was down to the show,  
Left with out a scrap of his iron wheel,  
It was on the terrible Fourth of July  
That the Deacon made his annual survey  
Now, in budding of classes, I tell you what:

There is always, *somewhere*, a weakest spot—  
 In hub, tire, felloe, in spring or thill,  
 In panel or crossbar, or floor, or sill,  
 In screw, bolt, thoroughbrace—lurking still,  
 Find it somewhere you must and will—  
 Above or below, or within or without—  
 And that's the reason, beyond a doubt,  
 A chaise *breaks down*, but doesn't *wear out*.

But the Deacon *swore*—(as Deacons do,  
 With an "I dew vum" or an "I tell *yeou*")—  
 He would build one shay to beat the taown  
 'N' the keounty 'n' all the kentry raoun';  
 It should be so built that it couldn't break  
 daown:—

"Fur," said the Deacon, "'t's mighty plain  
 That the weakes' place mus' stan' the strain  
 'N' the way t' fix it, uz I maintain,

Is only jest

To make that place uz strong uz the rest."

So the Deacon inquired of the village folk  
 Where he could find the strongest oak,  
 That couldn't be split, nor bent, nor broke—  
 That was for spokes, and floor, and sills;  
 He sent for lancewood, to make the thills;  
 The crossbars were ash, from the straightest  
 trees;  
 The panels of white-wood, that cuts like  
 cheese,

But lasts like iron for things like these;  
 The hubs from logs from the "Settler's  
 ellum"—

Last of its timber—they couldn't sell 'em—  
 Never an ax had seen their chips,  
 And the wedges flew from between their lips,  
 Their blunt ends frizzled like celery tips,  
 Stop and prop iron, bolt and screw,  
 Spring, tire, axle, and linchpin too,  
 Steel of the finest, bright and blue;  
 Thoroughbrace bison skin, thick and wide,  
 Boot-top, dasher, from tough old hide,  
 Found in the pit where the tanner died,  
 That was the way he "put her through."  
 "There!" said the Deacon, "nawz she'll  
 dew!"

Do! I tell you, I rather grieve—  
 She was a wonder, and nothing less—  
 Colts grew horses, beads turn'd gray,

Deacon and deaconess dropped away,  
 Children and grandchildren—where were  
 they?

But there stood the stout old one-hoss shay,  
 As fresh as on Lisbon-earthquake-day!

EIGHTEEN HUNDRED—it came, and found  
 The Deacon's masterpiece strong and sound  
 Eighteen hundred, increased by ten—  
 "Hahnsum kerridge," they called it then.  
 Eighteen hundred and twenty came—  
 Running as usual—much the same.  
 Thirty and forty at last arrive;  
 And then came fifty—and FIFTY-FIVE.

Little of all we value here  
 Wakes on the morn of its hundredth year  
 Without both feeling and looking queer.  
 In fact there's nothing that keeps its youth,  
 So far as I know, but a tree and truth.  
 (This is a moral that runs at large;  
 Take it.—You're welcome.—no extra charge.)

FIRST OF NOVEMBER—the Earthquake-day—  
 There are traces of age in the one-hoss shay,  
 A general flavor of mild decay—  
 But nothing local, as one may say,  
 There couldn't be—for the Deacon's art  
 Had made it so like in every part  
 That there wasn't a chance for one to start.

For the wheels were just as strong as the  
 thills,

And the floor was just as strong as the sills,  
 And the panels just as strong as the floor,  
 And the whipple tree neither less nor more,  
 And the back crossbar as strong as the fore,  
 And spring and axle, and hub *encore*.  
 And yet, *as a whole*, it is past a doubt  
 In an other hour it will be *worn out!*

First of November, "Fifty five!"  
 This morning the parson takes a drive,  
 Now, small boys, get out of the way!  
 Here comes the wonderful one-hoss shay,  
 Drawn by a rat-tailed, ewe-necked bay.  
 "Hud-lup," said the parson—Off went they

The parson was working his Sunday text—  
 Had got to *fitthly*, and topped perplexed  
 At what the "Moses" was coming next.  
 All at once the horse stood still,

Crose by the meet'n'-house on the hill.

First a shiver, and then a thrill,  
Then something decidedly like a spill—  
And the parson was sitting upon a rock,  
At half-past nine by the meet'n'-house  
clock—  
Just the hour of the Earthquake shock!

What do you think the parson found,

When he got up and stared around?  
The poor old chaise in a heap or mound,  
As if it had been to the mill and ground!  
You see, of course, if you're not a dunce,  
How it went to pieces all at once—  
All at once, and nothing first—  
Just as the bubbles do when they burst.  
End of the wonderful one-hoss shay.

† *Logic is Logic.* That's all I say.



## AMERICAN ARISTOCRACY.

JOHN G. SAXE.

OF all the notable things on earth,  
The queerest one is pride of birth  
Among our "fierce democracy!"  
A bridge across a hundred years,  
Without a prop to save it from sneers,  
Not even a couple of rotten *peers*,—  
A thing for laughter, fleers, and jeers,  
Is American aristocracy!

English and Irish, French and Spanish,  
Germans, Italians, Dutch and Danish,  
Crossing their veins until they vanish  
In one conglomeration!

So subtle a tangle of blood, indeed,  
No Heraldry Harvey will ever succeed  
In finding the circulation.

Depend upon it, my snobbish friend,  
Your family thread you can't ascend,  
Without good reason to apprehend  
You may find it *waxed* at the farther  
end.

By some plebeian vocation;  
Or, worse than that, your boasted line  
May end in a loop of stronger twine,  
That plagued some worthy relation!

## MR. PICKWICK IN A DILEMMA.

CHARLES DICKENS.

MR. PICKWICK'S apartments in Goswell street, although on a limited scale, were not only of a very neat and comfortable description, but peculiarly adapted for the residence of a man of his genius and observation. His sitting-room was the first floor front, his bed-room was the second floor front; and thus, whether

he was sitting at his desk in the parlor, or standing before the dressing-glass in his dormitory, he had an equal opportunity of contemplating human nature in all the numerous phases it exhibits, in that not more populous than popular thoroughfare.

His landlady, Mrs. Bardell—the relict and sole executrix of a deceased custom-house officer—was a comely woman of bustling manners and agreeable appearance, with a natural genius for cooking, improved by study and long practice into an exquisite talent. There were no children, no servants, no fowls. The only other inmates of the house were a large man and a small boy; the first a lodger, the second a production of Mrs. Bardell's. The large man was always at home precisely at ten o'clock at night, at which hour he regularly condensed himself into the limits of a dwarfish French bedstead in the back parlor; and the infantine sports and gymnastic exercises of Master Bardell were exclusively confined to the neighboring pavements and gutters. Cleanliness and quiet reigned throughout the house; and in it Mr. Pickwick's will was law.

To any one acquainted with these points of the domestic economy of the establishment, and conversant with the admirable regulation of Mr. Pickwick's mind, his appearance and behaviour, on the morning previous to that which had been fixed upon for the journey to Eatansville, would have been most mysterious and unaccountable. He paced the room to and fro with hurried steps, popped his head out of the window at intervals of about three minutes each, constantly referred to his watch, and exhibited many other manifestations of impatience, very unusual with him. It was evident that something of great importance was in contemplation; but what that something was, not even Mrs. Bardell herself had been able to discover.

"Mrs. Bardell," said Mr. Pickwick, at last, as that amiable female approached the termination of a prolonged dusting of the apartment. "Sir," said Mrs. Bardell. "Your little boy is a very long time gone." "Why, it's a good long way to the Borough, sir," remonstrated Mrs. Bardell. "Ah," said Mr. Pickwick, "very true; so it is." Mr. Pickwick relapsed into silence, and Mrs. Bardell resumed her dusting.

"Mrs. Bardell," said Mr. Pickwick, at the expiration of a few minutes. "Sir," said Mrs. Bardell again. "Do you think it's a much greater expense to keep two people, than to keep one?" "La, Mr. Pickwick," said Mrs. Bardell, coloring up to the very border of her cap, as she fancied she observed a species of matrimonial twinkle in the eyes of her lodger; "La, Mr. Pickwick, what a question!" "Well, but *do* you?" inquired Mr. Pickwick. "That depends," said Mrs. Bardell, approaching



the duster very near to Mr. Pickwick's elbow, which was planted on the table; "that depends a good deal upon the person, you know, Mr. Pickwick; and whether it's a saving and careful person, sir." "That's very true," said Mr. Pickwick; "but the person I have in my eye (here he looked very hard at Mrs. Bardell) I think possesses these qualities; and has, moreover, a considerable knowledge of the world, and a great deal of sharpness, Mrs. Bardell, which may be of material use to me."

"La, Mr. Pickwick," said Mrs. Bardell, the crimson rising to her cap-border again. "I do," said Mr. Pickwick, growing energetic, as was his wont in speaking of a subject which interested him. "I do indeed; and to tell you the truth, Mrs. Bardell, I have made up my mind." "Dear me, sir," exclaimed Mrs. Bardell. "You'll think it not very strange now," said the amiable Mr. Pickwick, with a good-humored glance at his companion, "that I never consulted you about this matter, and never mentioned it, till I sent your little boy out this morning—eh?"

Mrs. Bardell could only reply by a look. She had long worshipped Mr. Pickwick at a distance, but here she was, all at once, raised to a pinnacle to which her wildest and most extravagant hopes had never dared to aspire. Mr. Pickwick was going to propose—a deliberate plan, too—sent her little boy to the Borough to get him out of the way—how thoughtful—how considerate!—"Well," said Mr. Pickwick, "what do you think?" "Oh, Mr. Pickwick," said Mrs. Bardell, trembling with agitation "you're very kind, sir." "It will save you a great deal of trouble, won't it?" said Mr. Pickwick. "Oh, I never thought anything of the trouble, sir," replied Mrs. Bardell; "and of course, I should take more trouble to please you than than ever; but it is so kind of you, Mr. Pickwick, to have so much consideration for my loneliness."

"Ah to be sure," said Mr. Pickwick; "I never thought of that. When I am in town, you'll always have somebody to sit with you. To be sure, so you will." "I'm sure I ought to be a very happy woman," said Mrs. Bardell. "And your little boy—" said Mr. Pickwick. "Bless his heart," interposed Mrs. Bardell, with a maternal sob. "He, too, will have a companion," resumed Mr. Pickwick, "a lively one, who'll teach him, I'll be bound, more tricks in a week, than he would ever learn, in a year." And Mr. Pickwick smiled placidly.

"Oh, you dear—" said Mrs. Bardell. Mr. Pickwick started. "Oh you kind, good, playful dear," said Mrs. Bardell; and without more ado, she rose from her chair, and flung her arms round Mr. Pickwick's neck, with a cataract of tears and a chorus of sobs. "Bless my soul," cried the astonished Mr. Pickwick;—"Mrs. Bardell, my good woman—dear me,

what a situation—pray consider. Mrs. Bardell, don't—if anybody should come—" "Oh, let them come," exclaimed Mrs. Bardell, frantically; "I'll never leave you—dear, kind, good, soul;" and with these words, Mrs. Bardell clung the tighter.

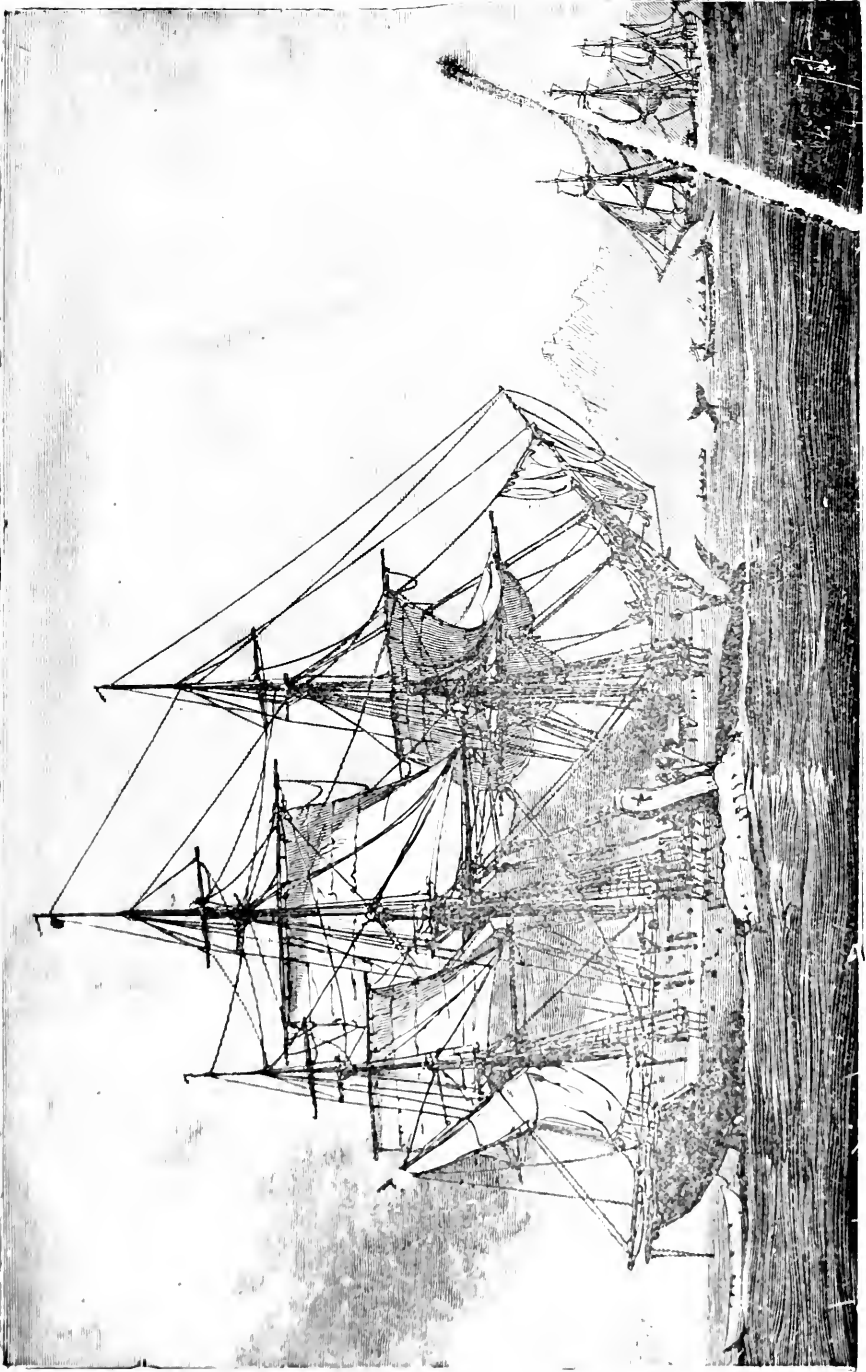
"Mercy upon me," said Mr. Pickwick, struggling violently, "I hear somebody coming up the stairs. Don't, don't, there's a good creature, don't." But entreaty and remonstrance were alike unavailing; for Mrs. Bardell had fainted in Mr. Pickwick's arms; and before he could gain time to deposit her on a chair, Master Bardell entered the room, ushering in Mr. Tupman, Mr. Winkle, and Mr. Snodgrass. Mr. Pickwick was struck motionless and speechless. He stood with his lovely burden in his arms, gazing vacantly on the countenances of his friends, without the slightest attempt at recognition or explanation. They, in their turn, stared at him; and Master Bardell, in his turn, stared at everybody.

The astonishment of the Pickwickians was so absorbing, and the perplexity of Mr. Pickwick was so extreme, that they might have remained in exactly the same relative situation until the suspended animation of the lady was restored, had it not been for a most beautiful and touching expression of filial affection on the part of her youthful son. Clad in a tight suit of corduroy, spangled with brass buttons of a very considerable size, he at first stood at the door astounded and uncertain; but by degrees, the impression that his mother must have suffered some personal damage, pervaded his partially developed mind, and considering Mr. Pickwick the aggressor, he set up an appalling and semi-earthly kind of howling, and butting forward, with his head, commenced assailing that immortal gentleman about the back and legs, with such blows and pinches as the strength of his arm, and the violence of his excitement allowed.

"Take this little villain away," said the agonized Mr. Pickwick, "he's mad." "What *is* the matter?" said the three tongue-tied Pickwickians. "I don't know," replied Mr. Pickwick, pettishly. "Take away the boy—(here Mr. Winkle carried the interesting boy, screaming and struggling, to the farther end of the apartment.) Now help me to lead this woman down stairs. "Oh, I'm better now," said Mrs. Bardell, faintly. "Let me lead you down stairs," said the ever gallant Mr. Tupman. "Thank you, sir—thank you;" exclaimed Mrs. Bardell, hysterically. And down stairs she was led, accordingly, accompanied by her affectionate son.

"I cannot conceive"—said Mr. Pickwick, when his friend returned—"I cannot conceive what has been the matter with that woman. I had merely announced to her my intention of keeping a man-servant, when





"Have dominion over the fish of the sea."

she fell into the extraordinary paroxysm in which you found her. Very extraordinary thing." "Very," said his three friends. "Placed me in such an extremely awkward situation," continued Mr. Pickwick. "Very;" was the reply of his followers, as they coughed slightly, and looked dubiously at each other.

This behaviour was not lost upon Mr. Pickwick. He remarked their incredulity. They evidently suspected him.—"There is a man in the passage now," said Mr. Tupman. "It's the man that I spoke to you about," said Mr. Pickwick, "I sent for him to the Borough this morning. Have the goodness to call him up, Snodgrass."

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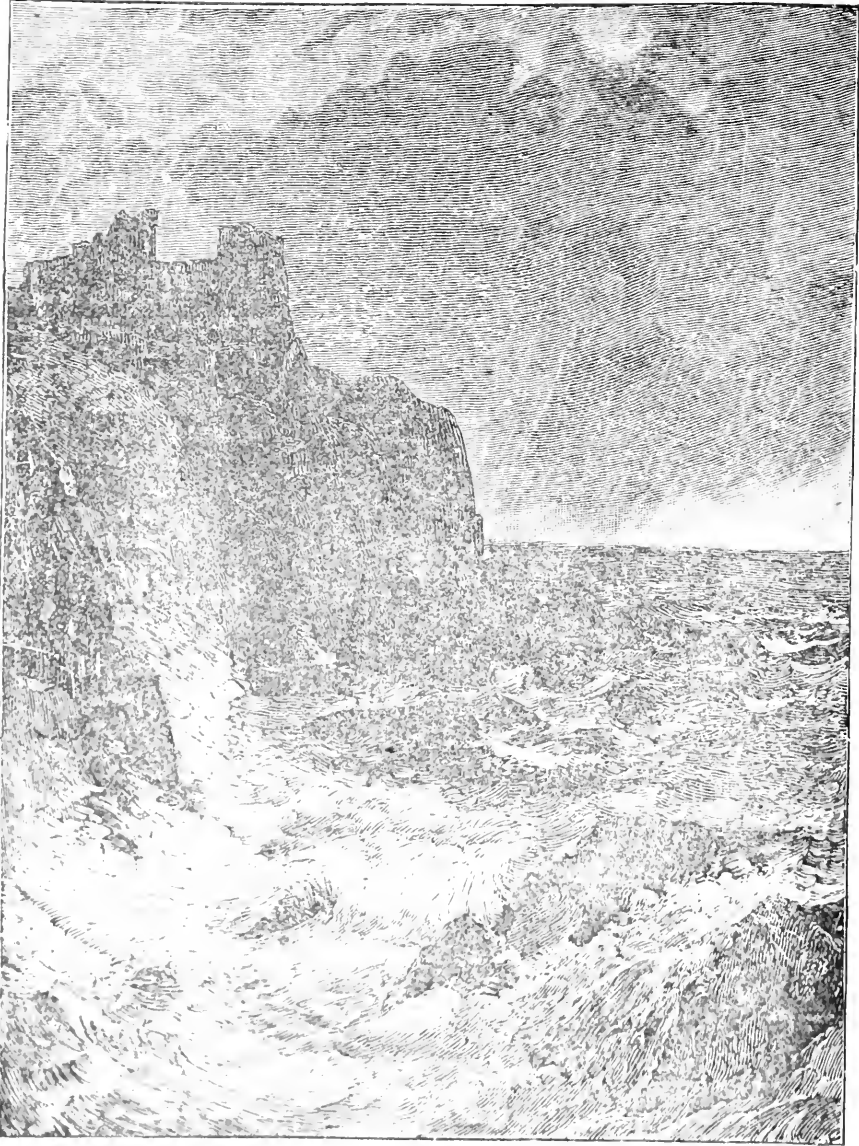
### PRAISE OF THE SEA.

SAMUEL PURCHAS.



God hath combined the sea and land into one globe, so their joint combination and mutual assistance is necessary to secular happiness and glory. The sea covereth one-half of this patrimony of man, whereof God set him in possession when he said, "Replenish the earth, and subdue it, and have dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth." . . . Thus should man at once lose half his inheritance, if the art of navigation did not enable him to manage this untamed beast, and with the bridle of the winds and saddle of his shipping to make him serviceable. Now for the services of the sea, they are innumerable: it is the great purveyor of the world's commodities to our use; conveyer of the excess of rivers; uniter, by traffic, of all nations: it presents the eye with diversified colors and motions, and is, as it were, with rich brooches, adorned with various islands. It is an open field for merchandise in peace; a pitched field for the most dreadful fights of war; yields diversity of fish and fowl for diet; materials for wealth, medicine for health, simples for medicines, pearls, and other jewels for ornament; amber and ambergris for delight; "the wonders of the Lord in the deep" for instruction, variety of creatures for use, multiplicity of natures for contemplation, diversity of accidents for admiration, compendiousness to the way, to full bodies healthful evacuation, to the thirsty earth fertile moisture, to distant friends pleasant meeting, to weary persons delightful refreshing, to studious and religious minds a map of knowledge, mystery of temperance, exercise of continence;

school of prayer, meditation, devotion and sobriety; refuge to the distressed, portage to the merchant, passage to the traveller, customs to the



BALEAF OF THE SEA

prince, prince, lake, river to the earth; it hath on it tempests and calms to chaunce the wind, to exercise the faith of seamen; manifold

affections in itself, to affect and stupefy the subtlest philosopher; sustaineth movable fortresses for the soldier; maintaineth (as in our island) a wall of defence and watery garrison to guard the state; entertains the sun with vapors, the moon with obsequiousness, the stars also with a natural looking-glass, the sky with clouds, the air with temperateness, the soil with suppleness, the rivers with tides, the hills with moisture, the valleys with fertility: containeth most diversified matter for meteors, most multiform shapes, most various, numerous kinds, most immense, difformed, deformed, unformed monsters; once (for why should I longer detain you?) the sea yields action to the body, meditation to the mind, the world to the world, all parts thereof to each part, by this art of arts, navigation.

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WAITING BY THE GATE.

WILLIAM CULLEN BRYANT.

**B**ESIDE the massive gateway built up  
in years gone by,  
Upon whose top the clouds in eter-  
nal shadow lie,  
While streams the evening sunshine  
on the quiet wood and lea,  
I stand and calmly wait until the  
hinges turn for me.

The tree tops faintly rustle beneath the  
breeze's flight,  
A soft soothing sound, yet it whispers of the  
night;  
I hear the woodthrush piping one mellow  
descant more,  
And scent the flowers that blow when the  
heat of day is o'er.  
Behold the portals open and o'er the thresh-  
hold, now,  
There steps a wearied one with pale and fur-  
rowed brow;  
His count of years is full, his allotted task is  
wrought;  
He passes to his rest from a place that needs  
him not.  
In sadness, then, I ponder how quickly fleets  
the hour

Of human strength and action, man's cour-  
age and his power.  
I muse while still the woodthrush sings  
down the golden day,  
And as I look and listen the sadness wears  
away.  
Again the hinges turn, and a youth, depart-  
ing throws  
A look of longing backward, and sorrowfully  
goes;  
A blooming maid, unbinding the roses from  
her hair,  
Moves wonderfully away from amid the  
young and fair.  
Oh, glory of our race that so suddenly de-  
cays!  
Oh, crimson flush of morning, that darkens  
as we gaze!  
Oh, breath of summer blossoms that in the  
restless air  
Scatters a moment's sweetness and flies we  
know not where.  
I grieve for life's bright promise, just shown  
and then withdrawn;  
But still the sun shines round me, the even-  
ing birds sing on;

And I again am soothed, and beside the an-  
cient gate,  
In this soft evening sunlight, I calmly stand  
and wait.

Once more the gates are opened, an infant  
group go out,  
The sweet smile quenched forever, and stilled  
the sprightly shout.  
Oh, frail, frail tree of life, that upon the  
greensward strews  
Its fair young buds unopened, with every  
wind that blows!

So from every region, so enter side by side,  
The strong and faint of spirit, the meek and  
men of pride,  
Steps of earth's greatest, mightiest, between  
those pillars gray,

And prints of little feet, that mark the dust  
away.

And some approach the threshold whose  
looks are blank with fear,  
And some whose temples brighten with joy  
are drawing near,  
As if they saw dear faces, and caught the  
gracious eye  
Of Him, the Sinless Teacher, who came for  
us to die.

I mark the joy, the terrors; yet these, with-  
in my heart,  
Can neither wake the dread nor the longing  
to depart;  
And, in the sunshine streaming of quiet wood  
andlea,  
I stand and calmly wait until the hinges  
turn for me.

### THE HOUSEKEEPER'S SOLILOQUY.

MRS. F. D. GAGE.

**H**ERE'S a big washing to be done—  
One pair of hands to do it—  
Sheets, shirts and stockings, coats  
and pants,  
How will I e'er get through it?

Dinner to get for six or more,  
No loaf left o'er from Sunday;  
And baby cross as he can live—  
He's always so on Monday.

'Tis time the meat was in the pot,  
The bread was worked for baking,  
The clothes were taken from the bal—  
Oh dear! the baby's waking!

Hush, baby dear! there hush sh sh!  
I wish he'd sleep a little,  
I'll go add fire and get some wood,  
To hurry up the kettle.

Oh dear! oh dear! if P—— comes home,  
And fads things in the pother,  
He'll just begin and tell me all  
About his tidy mother!

How nice her kitchen used to be,  
Her dinner always ready  
Exactly when the noon-bell rang—  
Hush, hush, dear little Freddy!

And then will come some hasty words,  
Right out before I'm thinking—  
They say that hasty words from wives  
Set sober men to drinking.

Now is not that a great idea,  
That men should take to sinning,  
Because a weary, half sick wife,  
Can't always smile so winning?

When I was young I used to earn  
My living without trouble,  
Had clothes and pocket money, too,  
And hours of leisure double,

I never dreamed of such a fate,  
When I, a lass! was courted—  
Wife, mother, nurse, seamstress, cook, house-  
keeper, chambermaid, laundress, dairywo-  
man, and scrub generally, doing the work  
of six,

For the sake of being supported!





*SKIPPER IRESON'S RIDE.*

JOHN G. WHITTIER.

**O**F all the rides since the birth of time,  
Told in story or sung in rhyme,—  
On Apuleius's Goblen Ass,  
Or one-eyed Calendar's horse of brass,  
Witch astride of a human back,  
Islam's prophet on Al Borak,—

The strangest ride that ever was sped  
Was Ireson's out from Marblehead!

Old Floyd Ireson, for his hard heart,  
Tarred and feathered and carried in a cart  
By the women of Marblehead!

Body of turkey, head of owl,  
Wings adroop like a rained-on fowl,  
Feathered and ruffled in every part,  
Skipper Ireson stood in the cart,  
Scores of women, old and young,  
Strong of muscle, and glib of tongue,  
Pushed and pulled up the rocky lane

Shouting and singing the shrill refrain:  
"Here's Flud Oirson, for his horrd heart  
Torr'd an' futherr'd an' corrd in a cart,  
By the women of Marblehead!"

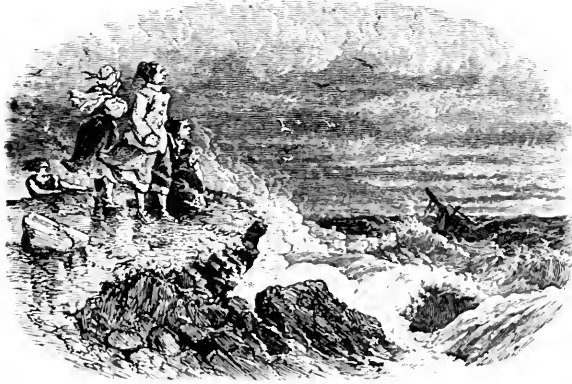
Wrinkled scolds, with hands on hips,  
Girls in bloom of cheek and lips,  
Wild eyed, free humbled, such as chase  
Bacchus round some antique vase,  
Brief of skirt, with ankles bare,  
Loose of kerchief and loose of hair,  
With conch shells blowing and fish-bones  
twang.

Over and over the Mænads sang:  
"Here's Flud Oirson, for his horrd heart  
Torr'd an' futherr'd an' corrd in a cart  
By the women of Marblehead!"

Small pity for him!—he said I saw  
From a leaking ship, in Chaleur Bay—

Sailed away from a sinking wreck,  
 With his own towns-people on her deck!  
 "Lay by! lay by!" they called to him,  
 Back he answered, "Sink or swim!  
 Brag of your catch of fish again!"  
 And off he sailed through fog and rain!  
 Old Floyd Ireson, for his hard heart,

Sweetly along the Salem road  
 Bloom of orchard and lilac showed,  
 Little the wicked skipper knew  
 Of the fields so green and the sky so blue,  
 Riding there in his sorry trim,  
 Like an Indian idol, glum and grim,  
 Scarcely he seemed the sound to hear,



Tarred and feathered and carried in a  
 cart  
 By the women of Marblehead!

Fathoms deep in dark Chaleur  
 That wreck shall lie forevermore,  
 Mother and sister, wife and maid,  
 Looked from the rocks of Marblehead  
 Over the moaning and rainy sea,—  
 Looked for the coming that might not be!  
 What did the winds and the sea-birds say  
 Of the cruel captain who sailed away?—

Old Floyd Ireson, for his hard heart,

Tarred and feathered and carried in a cart  
 By the women of Marblehead!

Through the street, on either side,  
 Up flew windows, doors swung wide;  
 Sharp-tongued spinsters, old wives gray,  
 Treble lent to the fish-horn's bray,  
 Sea-worn grand-mes, cripple bound,  
 Hulks of old sailors run aground,  
 Shook head and fist, and hat, and cane,  
 And cracked with curses the hoarse refrain:  
 "Here's Flud Orson, fur his horrd horrt,  
 Torr'd an' futherr'd an' corrd in a corrt  
 By the women o' Marblehead!"

Of voices shouting, far and near:

"Here's Flud Orson, fur his horrd horrt  
 Torr'd an' futherr'd an' corrd in a corrt  
 By the women o' Marblehead!"

"Hear me, neighbors!" at last he cried,—  
 "What to me is this noisy ride?"

What is the shame that clothes the skin,  
 To the nameless horror that lives within?  
 Waking or sleeping, I see a wreck,  
 And hear a cry from a reeling deck!  
 Hate me and curse me,—I only dread  
 The hand of God and the face of the dead!  
 Said old Floyd Ireson, for his hard heart,  
 Tarred and feathered and carried in a cart  
 By the women of Marblehead!

The wife of the skipper lost at sea  
 Said, "God has touched him! why should we?"  
 Said an old wife, mourning her only son,  
 "Cut the rogue's tether, and let him run!"  
 So with soft relentings, and rude excuse,  
 Half scorn, half pity, they cut him loose,  
 And gave him a cloak to hide him in,  
 And left him alone with his shame and sin,  
 Poor Floyd Ireson, for his hard heart,  
 Tarred and feathered and carried in a cart  
 By the women of Marblehead!

## PULPIT ORATORY.

DANIEL DOUGHERTY.



THE daily work of the pulpit is not to convince the judgment, but to touch the heart. We all know it is our duty to love our Creator and serve him, but the aim is to make mankind do it. It is not enough to convert our belief to Christianity, but to turn our souls towards God. Therefore the preacher will find in the armory of the feelings the weapons with which to defend against sin, assail Satan and achieve the victory, the fruits of which shall never perish. And oh, how infinite the variety, how inexhaustible the resources, of this armory! how irresistible the weapons, when grasped by the hand of a master!

Every passion of the human heart, every sentiment that sways the soul, every action or character in the vast realms of history or the boundless world about us, the preacher can summon obedient to his command. He can paint in vivid colors the last hours of the just man—all his temptations and trials over, he smilingly sinks to sleep, to awake amid the glories of the eternal morn. He can tell the pampered man of ill-gotten gold that the hour draws nigh when he shall feel the cold and clammy hand of Death, and that all his wealth cannot buy him from the worm. He can drag before his hearers the slimy hypocrite, tear from his heart his secret crimes and expose his damnable villainy to the gaze of all. He can appeal to the purest promptings of the Christian heart, the love of God and hatred of sin. He can depict the stupendous and appalling truth that the Saviour from the highest throne in heaven descended, and here, on earth, assumed the form of fallen man, and for us died on the cross like a malefactor. He can startle and awe-strike his hearers as he descants on the terrible justice of the Almighty in hurling from heaven Lucifer and his apostate legions; in letting loose the mighty waters until they swallowed the wide earth and every living thing, burying the highest mountains in the universal deluge, shadows of the coming of that awful day for which all other days are made. He can roll back the sky as a scroll, and, ascending to heaven, picture its ecstatic joys, where seraphic voices tuned in celestial harmony sing their canticles of praise. He can dive into the depths of hell and describe the howling and gnashing of teeth of the damned, chained in its flaming caverns, *ever* burning yet *never* consumed. He can, in a word, in *imagination*, assume the sublime attributes of the Deity, and, as the supreme mercy and goodness, make tears of

contrition start and stream from every eye; or, armed with the dread prerogatives of the inexorable judge, with the lightning of his wrath strike unrepentant souls until sinners sink on their knees and quail as Felix quailed before St. Paul.

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*BABY.*

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GEORGE MACDONALD.

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**W**HERE did you come from, baby dear?  
Out of the everywhere into here.

Where did you get those eyes so blue?  
Out of the sky as I came through.



What makes the light in them sparkle and span?  
Some of the starry spikes left in.

Where did you get that little tear?  
I found it waiting when I got here.

What makes your forehead so smooth and high?  
A soft hand stroked it as I went by.

What makes your cheek like a warm white rose?  
I saw something better than any one knows.

Whence that three-cornered smile of bliss?  
Three angels gave me at once a kiss.

Where did you get this pearly ear?  
God spoke and it came out to hear.

Where did you get those arms and hands?  
Love made itself into bonds and bands.

Feet, whence did you come, you darling things?  
From the same box as the cherubs' wings.

How did they all just come to be you?  
God thought about me, and so I grew.

But how did you come to us, you dear?  
God thought about you, and so I am here.

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*THE WIDOW BEDOTT'S POETRY.*

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E. M. WHITCHER.

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**Y**ES, he was one of the best men that ever trod shoe-leather, husband was, though Miss Jenkins says (she 'twas Poll Bingham,) *she* says, I never found it out till after he died, but that's the consarndest lie that ever was told, though it's jest a piece with everything else

she says about me. I guess if everybody could see the poetry I writ to his memory, nobody wouldn't think I didnt set store by him. Want to hear it? Well, I'll see if I can say it; it generally affects me wonderfully, seems to harrer up my feelin's; but I'll try. Didnt know I ever writ poetry? How you talk! used to make lots on't; haint so much late years. I remember once when Parson Potter had a bee, I sent him an amazin' great cheeze, and writ a piece o' poetry, and pasted on top on't It says:

Teach him for to proclaim  
Salvation to the folks;  
No occasion give for any blame,  
Nor wicked people's jokes.

And so it goes on, but I guess I won't stop to say the rest on't now, seein' there's seven and forty verses.

Parson Potter and his wife was wonderfully pleased with it; used to sing it to the tune o' Haddem. But I was gwine to tell the one I made in relation to husband; it begins as follers:--

He never jawed in all his life,  
He never was onkind,—  
And (tho' I say it that was his wife)  
Such men you seldom find.

(That's as true as the Scripturs; I never knowed him to say a harsh word.)

I never changed my single lot,—  
I thought 'twould be a sin—

(Though widder Jenkins says it's because I never had a chance.) Now 'tain't for me to say whether I ever had a numerous number o' chances or not, but there's them livin' that *might* tell if they was a mind to; why, this poetry was writ on account of being joked about Major Coon, three years after husband died. I guess the generality o' folks knows what was the nature o' Major Coon's feelin's towards me, tho' his wife and Miss Jenkins *does* say I tried to ketch him. The fact is, Miss Coon feels wonderfully cut up 'cause she knows the Major took her "Jack at a pinch."—seein' he couldnt get such as he wanted, he took such as he could get,—but I goes on to say—

I never changed my single lot,  
I thought 'twould be a sin,—  
For I thought so much o' Dear n' Bobett,  
I never got married agin.

If ever a hasty word he spoke,  
His anger dident last,  
But vanished like tobacker smoke  
Afore the wintry blast.

And since it was my lot to be  
The wife of such a man,  
Tell the men that's after me  
To ketch me if they can.

If I was sick a single jot,  
He called the doctor in—

That's a fact,—he used to be scairt to death if anything ailed me. Now only jest think,—widder Jenkins told Sam Pendergrasses wife (she 'twas Sally Smith) that she guessed the deacon dident set no great store by me, or he wouldent a went off to confrence meetin' when I was down with the fever. The truth is, they couldnt git along without him no way. Parson Potter seldom went to confrence meetin', and when *he* wa'n't there, who was ther' pray tell, that knowed enough to take the lead if husband dident do it? Deacon Kenipe hadent no gift, and Deacon Crosby hadent no inclination, and so it all come onto Deacon Bedott,—and he was always ready and willin' to do his duty, you know; as long as he was able to stand on his legs he continued to go to confrence meetin'; why, I've knowed that man to go when he couldent scarcely crawl on account o' the pain in the spine of his back.

He had a wonderful gift, and he wa'n't a man to keep his talents hid up in a napkin,—so you see 'twas from a sense o' duty he went when I was sick, whatever Miss Jenkins may say to the contrary. But where was I? Oh!—

If I was sick a single jot,  
He called the doctor in—  
I set so much store by Deacon Belott  
I never got married agin.

A wonderful tender heart he had,  
That felt for all mankind, —  
It made him feel amazin' bad  
To see the world so blind.

Whiskey and rum he tated not —

That's as true as the Scriptures,—but if you'll believe it, Betsy, Ann Kenipe told my Melissy that Miss Jenkins said one day to their house,

how't she'd seen Deacon Bedott high, time and agin! did you ever! Well, I'm glad nobody don't pretend to mind anything *she* says. I've knowed Poll Bingham from a gal, and she never knowed how to speak the truth—besides she always had a partikkeler spite against husband and me, and between us tew I'll tell you why if you won't mention it, for I make it a pint never to say nothin' to injure nobody. Well, she was a ravin'-distracted after my husband herself, but it's a long story, I'll tell you about it some other time, and then you'll know why widder Jinkins is eternally runnin' me down. See,—where had I got to? Oh, I remember now,—

Whiskey and rum he tasted not,—  
 He thought it was a sin,—  
 I thought so much o' Deacon Bedott  
 I never got married agin.

But now he's dead! the thought is killin',  
 My grief I can't control—  
 He never left a single shillin'  
 His widder to console.

But that wa'n't his fault—he was so out o' health for a number o' year afore he died, it ain't to be wondered at he didnt lay up nothin'—however, it didnt give him no great oneasiness,—he never cared much for airthly riches, though Miss Pendergrass says she heard Miss Jinkins say Deacon Bedott was as tight as the skin on his back,—begrudged folks their vittals when they came to his house! did you ever! why, he was the hull-soudest man I ever see in all my born days. If I'd such a husband as Bill Jinkins was, I'd hold my tongue about my neighbors' husbands. He was a dretful mean man, used to git drunk every day of his life, and he had an awful high temper,—used to swear like all possesst when he got mad,—and I've heard my husband say, (and he wa'n't a man that ever said anything that wa'n't true),—I've heard *him* say Bill Jinkins would cheat his own father out of his eye teeth if he had a chance. Where was I? Oh! “His widder to console,”—ther ain't but one more verse, 'tain't a very lengthy poem. When Parson Potter read it, he says to me, says he,—“What did you stop so soon for?”—but Miss Jinkins told the Crosby's *she* thought I'd better a' stopt afore I'd begun,—she's a purty critter to talk so, I must say. I'd like to see some poetry o' hern,—I guess it would be astonishin' stuff; and mor'n all that, she said there wa'n't a word o' truth in the hull on't,—said I never cared tuppence for the deacon. What an everlastin' lie! Why, when he died, I took it so hard I went deranged, and took on so for a spell

they was afraid they should have to send me to a Lunatic Arsenal. But that's a painful subject, I won't dwell on't. I conclude as follers:—

I'll never change my single lot,—  
I think 'twould be a sin,—  
The inconsolable widder o' Deacon Bedott  
Don't intend to get married agin.

Excuse my cryin' —my feelin's always overcomes me so when I say that poetry—O-o-o-o-o-o!

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*BINGEN ON THE RHINE.*

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CAROLINE E. NORTON.

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A SOLDIER of the Legion lay dying in  
Algiers,  
There was lack of woman's nursing,  
there was dearth of woman's tears;  
But a comrade stood beside him,  
while his life blood ebbed away,  
And bent, with pitying glances, to hear  
what he might say.  
The dying soldier faltered, as he took that  
comrade's hand,  
And he said, "I never more shall see my  
own, my native land;  
Take a message, and a token, to some distant  
friends of mine,  
For I was born at Bingen —at Bingen on the  
Rhine.

"Tell my brothers and companions, when  
they meet and crowd around  
To hear my mournful story in the pleasant  
vineyard ground,  
That we fought the battle bravely, and when  
the day was done,  
Full many a one lay ghastly pale, beneath  
the setting sun;  
And midst the dead and dying were some  
grown old in war;  
The death wound on their gallant breasts,  
the last of their career;  
But some were young and suddenly beheld  
life's mournful end;  
And one had come from Bingen—far Bingen  
on the Rhine!

"Tell my mother that her other sons shall  
comfort her old age,  
And I was aye a truant bird, that thought  
his home a cage;  
For my father was a soldier, and even as a  
child  
My heart leaped forth to hear him tell of  
struggles fierce and wild;  
And when he died, and left us to divide his  
scanty hoard,  
I let them take what'er they would but kept  
my father's sword,  
And with boyish love I hung it where the  
bright light used to shine,  
On the cottage wall at Bingen—calm Bingen  
on the Rhine!

"Tell my sister not to weep for me, and sob  
with drooping head,  
When the troops come marching home again,  
with glad gallant tread;  
But to look upon them proudly, with a calm  
and steadfast eye,  
For her brother was a soldier too, and not  
afraid to die;  
And if a comrade seek her love, I ask her in  
my name  
To listen to him kindly, without regret or  
shame;  
And to hang the old sword in its place (my  
father's sword and mine.)  
For the honor of old Bingen—dear Bingen  
on the Rhine!



"There's another, not a sister; in the happy days gone by,  
You'd have known her by the merriment that sparkled in her eye;  
Too innocent for coquetry,—too fond for idle scorning,—  
Oh! friend, I fear the lightest heart makes sometimes heaviest mourning!

Tell her the last night of my life (for ere the moon be risen,  
My body will be out of pain—my soul be out of prison,)  
I dreamed! I stood with *her*, and saw the yellow sunlight shine  
On the vine-clad hills of Bingen—fair Bingen on the Rhine!

"I saw the blue Rhine sweep along—I heard, or seemed to hear,  
The German songs we used to sing, in chorus sweet and clear;  
And down the pleasant river, and up the slanting hill,  
The echoing chorus sounded, through the evening calm and still;  
And her glad blue eyes were on me, as we passed, with friendly talk,  
Down many a path beloved of yore, and well remembered walk,  
And her little hand lay lightly, confidently in mine:  
But we'll meet no more at Bingen—loved Bingen on the Rhine!"

His voice grew faint and hoarse—his grasp was childish weak,—  
His eyes put on a dying look,—he sighed and ceased to speak:  
His comrade bent to lift him, but the spark of life had fled!  
The soldier of the Legion, in a foreign land—was dead!  
And the soft moon rose up slowly, and calmly she looked down  
On the red sand of the battle-field with bloody corpses strown;  
Yes, calmly on that dreadful scene her pale light seemed to shine,  
As it shone on distant Bingen—fair Bingen on the Rhine!

## SONG OF THE DECANTER.

There was an old decanter,  
and its mouth was gaping wide;  
the rosy wine had ebbed away  
and left its crystal side;  
and the wind went humming,  
humming;  
up and down the sides it flew,  
and through the reed-like,  
hollow neck  
the wildest notes it blew. I placed it in the window, where the blast was blowing free, and fancied that its pale mouth sang the queerest strains to me. "They tell me—puny conquerors!—the Plague has slain his ten, and War his hundred thousands of the very best of men; but I"—'twas thus the bottle spoke—"but I have conquered more than all your famous conquerors, so feared and famed of yore. Then come, ye youths and maidens, come drink from out my cup, the beverage that dulls the brain and burns the spirit up; that puts to shame the conquerors that slay their scores below; for this has deluged millions with the lava tide of woe. Though, in the path of battle, darkest waves of blood may roll; yet while I killed the body, I have damned the very soul. The cholera, the sword, such ruin never wrought, as I, in mirth or malice, on the innocent have brought. And still I breathe upon them, and they shrink before my breath; and year by year my thousands tread

THE FEARFUL ROAD TO DEATH.

*THE RAINY DAY.*

LONGFELLOW.

**T**HE day is cold, and dark, and dreary ;  
 It rains, and the wind is never  
 weary ;  
 The vine still clings to the moldering  
 wall,  
 But at every gust the dead leaves  
 fall,  
 And the day is dark and dreary.

My life is cold, and dark, and dreary ;

It rains and the wind is never weary ;  
 My thoughts still cling to the moldering past,  
 But the hopes of youth fall thick in the blast,  
 And the days are dark and dreary.

Be still, sad heart ! and cease repining ;  
 Behind the clouds is the sun still shining ;  
 Thy fate is the common fate of all,  
 Into each life some rain must fall,  
 Some days must be dark and dreary.

*SORROW FOR THE DEAD.*

WASHINGTON IRVING.

**T**HE sorrow for the dead is the only sorrow from which we refuse to be divorced. Every other wound we seek to heal, every other affliction to forget ; but this wound we consider it a duty to keep open ; this affliction we cherish and brood over in solitude. Where is the mother who would willingly forget the infant that perished like a blossom from her arms, though every recollection is a pang ? Where is the child that would willingly forget the most tender of parents, though to remember be but to lament ? Who, even in the hour of agony, would

forget the friend over whom he mourns? Who, even when the tomb is closing upon the remains of her he most loved—when he feels his heart, as it were, crushed in the closing of its portals—would accept of consolation that must be bought by forgetfulness?

No, the love which survives the tomb is one of the noblest attributes of the soul. If it has its woes, it has its delights; and when the overwhelming burst of grief is calmed into the gentle tear of recollection, when the sudden anguish and the convulsive agony over the present ruin of all that we most loved is softened away into pensive meditation on all that it was in the days of its loveliness, who would root out such a sorrow from the heart? Though it may sometimes throw a passing cloud over the bright hour of gayety, or spread a deeper sadness over the hour of gloom, yet who would exchange it even for the song of pleasure, or the burst of revelry?

No, there is a voice from the tomb sweeter than song. There is a remembrance of the dead to which we turn, even from the charms of the living. Oh, the grave! the grave! It buries every error, covers every defect, extinguishes every resentment! From its peaceful bosom spring none but fond regrets and tender recollections. Who can look down, even upon the grave of an enemy, and not feel a compunctious throb that he should ever have warred with the poor handful of earth that lies mouldering before him?

But the grave of those we loved, what a place for meditation! There it is that we call up in long review the whole history of virtue and gentleness, and the thousand endearments lavished upon us, almost unheeded in the daily intercourse of intimacy; there it is that we dwell upon the tenderness, the solemn, awful tenderness of the parting scene; the bed of death, with all its stifled griefs, its noiseless attendance, its mute, watchful assiduities. The last testimonies of expiring love! the feeble, fluttering, thrilling,—oh, how thrilling!—pressure of the hand! The faint, faltering accents, struggling in death to give one more assurance of affection! The last fond look of the glazing eye, turned upon us even from the threshold of existence! Ay, go to the grave of buried love and meditate. There settle the account with thy conscience for every past benefit unrequited, every past endearment unregarded, of that departed being who can never, never, never return to be soothed by thy contrition.

If thou art a child, and hast ever added a sorrow to the soul, or a furrow to the silvered brow of an affectionate parent; if thou art a husband, and hast ever caused the fond bosom that ventured its whole happiness in thy arms to doubt one moment of thy kindness or thy truth; if

thou art a friend, and hast ever wronged, in thought, or word, or deed, the spirit that generously confided in thee; if thou art a lover, and hast ever given one unmerited pang to that true heart that now lies cold and still beneath thy feet; then be sure that every unkind look, every ungracious word, every ungentle action will come thronging back upon thy memory, and knock dolefully at thy soul; then be sure that thou wilt lie down sorrowing and repentant in the grave and utter the unheard groan, and pour the unavailing tear, more deep, more bitter, because unheard and unavailing.

Then weave thy chaplet of flowers, and strew the beauties of nature about the grave; console thy broken spirit, if thou canst, with these tender, yet futile tributes of regret; but take warning by the bitterness of this thy contrite affliction over the dead, and henceforth be more faithful and affectionate in the discharge of thy duties to the living.



*EMBARKATION OF THE EXILES.*

FROM LONGFELLOW'S "EVANGELINE."



WHEN disorder prevailed, and the tumult and stir of embarking,  
Busily plied the freighted boats; and in the confusion


Wives were torn from their husbands, and mothers, too late, saw their children  
Left on the land, extending their arms, with wildest entreaties.

<p>So unto separate ships are Basil and Gabriel carried, While in despair on the shore, Evangeline stood with her father. Half the task was not done when the sun went down, and the twilight Deepened and darkened around; and in haste the reflux ocean Fled away from the shore, and left the line of the sand-beach Covered with waifs of the tide, with kelp and the slippery sea-weed. Farther back in the midst of the household goods and the wagons, Like to a gypsy camp, or a leaguer after a battle, All escape cut off by the sea, and the senti- nels near them, Lay encamped for the night, the houseless Acadian farmers.</p>	<p>Back to its nethermost caves retreated the billowing ocean, Dragging adown the beach the rattling peb- bles, and leaving Inland far up the shore the stranded boats of the sailors. Then, as the night descended, the herds re- turned from their pastures; Scent was the moist still air with the odor of milk from their udders; Lowing, they waited, and long at the well known bars of the farm-yard,— Waited and looked in vain for the voice and the hand of the milkmaid. Silence reigned in the streets; from the Church no Angelus sounded, Rose no smoke from the roofs, and gleamed no lights from the windows.</p>
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*THE GENEROUS SOLDIER SAVED.*

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“ THOUGHT, Mr. Allan, when I gave my Bennie to his country, that not a father in all this broad land made so precious a gift,—no, not one. The dear boy only slept a minute, just one little minute, at his post; I know that was all, for Bennie never dozed over a duty. How prompt and reliable he was! I know he only fell asleep one little second;—he was so young, and not strong, that boy of mine! Why, he was as tall as I, and only eighteen! and now they shoot him because he was found asleep when doing sentinel duty. Twenty-four hours the telegram said,—only twenty-four hours. Where is Bennie now?”

“We will hope, with his heavenly Father,” said Mr. Allan, soothingly.

“Yes, yes; let us hope; God is very merciful!”

“‘I should be ashamed, father,’ Bennie said, ‘when I am a man, to think I never used this great right arm’—and he held it out so proudly before me—‘for my country, when it needed it. Palsy it rather than keep it at the plow.’

“‘Go, then, my boy,’ I said, ‘and God keep you!’ God has kept him, I think, Mr. Allan!” and the farmer repeated these words slowly, as it is spite of his reason, his heart doubted them.

“Like the apple of his eye, Mr. Owen; doubt it not.”

Blossom sat near them listening, with blanched cheek. She had not shed a tear. Her anxiety had been so concealed that no one had noticed it. She had occupied herself mechanically in the household cares. Now she answered a gentle tap at the kitchen door, opening it to receive from a neighbor's hand a letter. “It is from him,” was all she said.

It was like a message from the dead! Mr. Owen took the letter, but could not break the envelope, on account of his trembling fingers, and held it toward Mr. Allan, with the helplessness of a child.

The minister opened it, and read as follows:—

“DEAR FATHER:—When this reaches you I shall be in eternity. At first it seemed awful to me; but I have thought about it so much now, that it has no terror. They say they will not bind me, nor blind me; but that I may meet my death like a man. I thought, father, it might have been on the battle-field, for my country, and that, when I fell, it would be fighting gloriously; but to be shot down like a dog for nearly betraying it,—to die for neglect of duty! O, father, I wonder that the very thought does not kill me! But I shall not disgrace you. I am going to write you all about it; and when I am gone, you may tell my comrades. I can not now.

“You know I promised Jemmie Carr's mother, I would look after her boy; and, when he fell sick, I did all I could for him. He was not strong when he was ordered back into the ranks, and the day before that night, I carried all his luggage, besides my own on our march. Towards night we went in on double quick, and though the luggage began to feel very heavy, every body else was tired too; and as for Jemmie, if I had not lent him an arm now and then, he would have dropped by the way. I was all tired out when we came into camp, and then it was Jemmie's turn to be sentry, and I *would* take his place; but I was too tired, father. I could not have kept awake if a gun had been pointed at my head; but I did not know it until—well, until it was too late.”

“God be thanked!” interrupted Mr. Owen, reverently. “I knew Bennie was not the boy to sleep *carelessly* at his post.”

“They tell me to-day that I have a short reprieve, given to me by circumstances,—‘time to write to you,’ our good colonel says. Forgive him, father, he only does his duty; he would gladly save me if he could; and do not lay my death up against Jemmie. The poor boy is broken-hearted, and does nothing but beg and entreat them to let him die in my stead.”

“I cannot bear to think of mother and Blossom. Comfort them,



FAMOUS BATTLE HEROES.





father! Tell them I die as a brave boy should, and that, when the war is over, they will not be ashamed of me, as they must be now. God help me; it is very hard to bear! Good-by, father! God seems near and dear to me; not at all as if he wished me to perish for ever, but as if he felt sorry for his poor, sinful, broken-hearted child, and would take me to be with him and my Saviour in a better,—better life."

A deep sigh burst from Mr. Owen's heart. "Amen," he said solemnly, "Amen."

"To-night, in the early twilight, I shall see the cows all coming home from pasture, and precious little Blossom stand on the back stoop, waiting for me; but I shall never, never come! God bless you all! Forgive your poor Bennie."

Late that night the door of the "back stoop" opened softly and a little figure glided out, and down the foot-path that led to the road by the mill. She seemed rather flying than walking, turning her head neither to the right nor the left, looking only now and then to Heaven, and folding her hands, as if in prayer. Two hours later, the same young girl stood at the Mill Depot, watching the coming of the night train; and the conductor, as he reached down to lift her into the car, wondered at the tear-stained face that was upturned toward the bright lantern he held in his hand. A few questions and ready answers told him all; and no father could have cared more tenderly for his only child than he for our little Blossom. She was on her way to Washington, to ask President Lincoln for her brother's life. She had stolen away, leaving only a note to tell where and why she had gone. She had brought Bennie's letter with her; no good, kind heart, like the President's, could refuse to be melted by it. The next morning they reached New York, and the conductor hurried her on to Washington. Every minute, now, might be the means of saving her brother's life. And so, in an incredibly short time, Blossom, reached the Capital, and hastened immediately to the White House.

The President had but just seated himself to the task of overlooking and signing important papers, when, without one word of announcement, the door softly opened, and Blossom, with downcast eyes and folded hands, stood before him.

"Well, my child," he said, in his pleasant, cheerful tones, "what do you want?"

"Bennie's life, please sir!" faltered Blossom.

"Bennie? Who is Bennie?"

"My brother, sir. They are going to shoot him for sleeping at his post."

"Oh, yes;" and Mr. Lincoln ran his eye over the papers before him.

"I remember. It was a fatal sleep. You see, child, it was at a time of special danger. Thousands of lives might have been lost for his culpable negligence."

"So my father said," replied Blossom, gravely, "but poor Bennie was so tired, sir, and Jemmie so weak. He did the work of two, sir, and it



LITTLE BLOSSOM AND PRESIDENT LINCOLN.

was Jemmie's night, not his; but Jemmie was too tired, and Bennie never thought about himself, that he was tired too."

"What is this you say, child? Come here; I do not understand," and the kind man caught eagerly, as ever, at what seemed to be a justification of an offence.

Blossom went to him; he put his hand tenderly on her shoulder, and

turned up the pale, anxious face towards his. How tall he seemed! and he was President of the United States, too.

A dim thought of this kind passed for a moment through Blossom's mind; but she told her simple and straightforward story, and handed Mr. Lincoln Bennie's letter to read.

He read it carefully; then, taking up his pen, wrote a few hasty lines, and rang his bell.

Blossom heard this order given: "*Send this dispatch at once.*"

The President then turned to the girl and said, "Go home, my child, and tell that father of yours, who could approve his country's sentence, even when it took the life of a child like that, that Abraham Lincoln thinks the life far too precious to be lost. Go back, or—wait until tomorrow; Bennie will need a change after he has so bravely faced death; he shall go with you."

"God bless you, sir," said Blossom; and who shall doubt that God heard and registered the request?

Two days after this interview, the young soldier came to the White House with his little sister. He was called into the President's private room, and a strap fastened upon the shoulder. Mr. Lincoln then said: "The soldier that could carry a sick comrade's baggage, and die for the act so uncomplainingly, deserves well of his country." Then Bennie and Blossom took their way to their Green Mountain home. A crowd gathered at the Mill Depot to welcome them back; and as farmer Owen's hand grasped that of his boy, tears flowed down his cheeks and he was heard to say fervently: "*The Lord be praised!*"

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## SONG OF SARATOGA.

JOHN G. SAXE.

<p>“<b>P</b>RAY what do they do at the Springs?”          The question is easy to ask;          But to answer it fully, my dear,          Were rather a serious task.          And yet, in a bantering way,          As the magpie or mocking-bird sings,          I'll venture a bit of a song.          To tell what they do at the Springs.</p>	<p><i>Imprimis</i>, my darling they drink          The waters so sparkling and clear;          Though the flavor is none of the best,          And the odor exceedingly queer;          But the fluid is mingled you know,          With wholesome medicinal things;          So they drink, and they drink, and they          drink,—          And that's what they do at the Springs</p>
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Then with appetites keen as a knife,  
 They hasten to breakfast, or dine;  
 The latter precisely at three,  
 The former from seven till nine.  
 Ye gods! what a rustle and rush,  
 When the eloquent dinner-bell rings!  
 Then they eat, and they eat, and they eat—  
 And that's what they do at the Springs!

Now they stroll in the beautiful walks,  
 Or loll in the shade of the trees;  
 Where many a whisper is heard  
 That never is heard by the breeze;  
 And hands are commingled with hands,  
 Regardless of conjugal rings:  
 And they flirt, and they flirt, and they flirt—  
 And that's what they do at the Springs!

The drawing-rooms now are ablaze,  
 And music is shrieking away;  
 Terpsichore governs the hour,  
 And fashion was never so gay!  
 An arm round a tapering waist—  
 How closely and how fondly it clings!  
 So they waltz, and they waltz, and they waltz  
 And that's what they do at the Springs!

In short,— as it goes in the world,—  
 They eat, and they drink, and they sleep;  
 They talk, and they walk, and they woo;  
 They sigh, and they laugh, and they weep;  
 They read, and they ride, and they dance;  
 (With other remarkable things:)  
 They pray, and they play, and they pay,—  
 And *that's* what they do at the Springs!

### THE RUINED COTTAGE.

MRS. LETITIA E. MACLEAN.

**N**ONE will dwell in that cottage, for they say oppression reft it from an honest man, and that a curse clings to it; hence the vine trails its green weight of leaves upon the ground; hence weeds are in that garden; hence the hedge, once sweet with honeysuckle, is half dead; and hence the gray moss on the apple-tree. One once dwelt there who had been in his youth a soldier, and when many years had passed, he sought his native village, and sat down to end his days in peace. He had one child—a little, laughing thing, whose large, dark eyes, he said, were like the mother's he had left buried in strangers' land. And time went on in comfort and content—and that fair girl had grown far taller than the red rose tree her father planted on her first English birthday; and he had trained it up against an ash till it became his pride; it was so rich in blossom and in beauty, it was called the tree of Isabel. 'Twas an appeal to all the better feelings of the heart, to mark their quiet happiness, their home—in truth a home of love,—and more than all, to see them on the Sabbath, when they came among the first to church, and Isabel, with her bright color and her clear, glad eyes, bowed down so meekly in the house of prayer, and in the hymn her sweet voice audible; her father looked so fond of her, and then from her looked up so thankfully to heaven! And their small cottage was so very neat; their garden filled with fruits and herbs and flowers; and in the winter there was no fireside so cheerful as their own.

But other days and other fortunes came—an evil power! They bore against it cheerfully, and hoped for better times, but ruin came at last; and the old soldier left his own dear home, and left it for a prison! 'Twas in June—one of June's brightest days; the bee, the bird, the butterfly, were on their lightest wing; the fruits had their first tinge of summer light; the sunny sky, the very leaves seemed glad; and the old man looked back upon his cot and wept aloud. They hurried him away from the dear child that would not leave his side. They led him from the sight of the blue heaven and the green trees into a low, dark cell, the windows shutting out the blessed sun with iron grating; and for the first time he threw him on his bed, and could not hear his Isabel's good night! But the next morn she was the earliest at the prison gate, the last on whom it closed; and her sweet voice and sweeter smile made him forget to pine, notwithstanding his deep sorrow.



She brought him every morning fresh wild flowers; but every morning he could mark her cheek grow paler and more pale, and her low tones get fainter and more faint, and a cold dew was on the hand he held. One day he saw the sunshine through the grating of his cell—yet Isabel came not; at every sound his heart-beat took away his breath—yet still she came not near him! But one sad day he marked the dull street through the iron bars that shut him from the world; at length he saw a coffin carried carelessly along, and he grew desperate—he forced the bars, and he stood on the street free and alone! He had no aim, no wish for liberty; he only felt one want—to see the corpse that had no mourners. When they set it down, ere it was lowered into the new-dug grave, a rush of passion came upon his soul, and he tore off the lid—he saw the face of Isabel, and knew he had no child! He lay down by the coffin quietly—his heart was broken!

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### THE SOUL OF ELOQUENCE.

JOHANN W. GOETHE.



HOW shall we learn to sway the minds  
of men  
By eloquence?—to rule them, to  
persuade?—

Do you seek genuine and worthy fame?  
Reason and honest feeling want no arts  
Of utterance, ask no toil of elevation  
And, when you speak in earnest do you need

A search for words? Oh! these fine holiday  
 phrases,  
 In which you robe your worn-out common-  
 places,  
 These scraps of paper which you crimp and  
 curl  
 And twist into a thousand idle shapes,  
 These filigree ornaments, are good for  
 nothing,—  
 Cost time and pains, please few, impose on no  
 one;  
 Are unrefreshing as the wind that whistles,  
 In autumn, 'mong the dry and wrinkled  
 leaves.  
 If feeling does not prompt, in vain you  
 strive.  
 If from the soul the language does not come,  
 By its own impulse, to impel the hearts

Of hearers with communicated power,  
 In vain you strive, in vain you study  
 earnestly!  
 Toil on forever, piece together fragments,  
 Cook up your broken scraps of sentences,  
 And blow, with puffing breath, a struggling  
 light,  
 Glimmering confusedly now, now cold in  
 ashes;  
 Startle the school-boys with your meta-  
 phors,—  
 And, if such food may suit your appetite,  
 Win the vain wonder of applauding child  
 ren.—  
 But never hope to stir the hearts of *men*,  
 And mould the souls of many into one,  
 By words which come not native from the  
 heart!



SONG OF SPRING.

EDWARD YOUL.

**L**AUD the first spring daisies,  
 Chant aloud their praises,  
 Send the children up  
 To the high hill's top,

Tax not the strength of their young hands  
 To increase your lands,  
 Gather the primroses,  
 Make handrills into postes;

Take them to the little girls who are at work  
in mills:

Pluck the violets blue,—

Ah, pluck not a few!

Knowest thou what good thoughts from  
Heaven the violet instils?

Give the children holidays,  
(And let these be jolly days.)

Grant freedom to the children in this joyous  
spring;

Better men, hereafter,

Shall we have, for laughter

Freely shouted to the woods, till all the  
echoes ring.

Send the children up

To the high hill's top,

Or deep into the wood's recesses,

To woo spring's caresses.

Ah, come and woo the spring;

List to the birds that sing;

Pluck the primroses; pluck the violets;

Pluck the daisies,

Sing their praises;

Friendship with the flowers some noble thought  
begets.

Come forth and gather these sweet eyes,

(More witching are they than the fays of old.)

Come forth and gather them yourselves;

Learn of these gentle flowers whose worth is  
more than gold.

Come forth on Sundays;

Come forth on Mondays;

Come forth on any day;

Children, come forth to play:—

Worship the God of nature in your childhood,

Worship him at your tasks with best endeavor;

Worship him in your sports; worship him ever,

Worship him in the wildwood;

Worship him amidst the flowers;

In the greenwood bowers;

Pluck the buttercups, and raise

Your voices in his praise!

## THE GHOSTS OF LONG AGO.

MRS. J. H. RIDDELL.

**T**HE ghosts of the long ago—laid and buried, as you fancied, years and years since, friends,—though your present sight may fail to discern them,—they are traveling with you still, a ghastly company. While you drive in your carriage along life's smoothest turnpike-roads, or pace, footsore and weary, over the flinty by-paths of existence, past events are skipping on beside you, mocking, jeering, at your profound self-delusion. Shall fleet steeds leave them behind? Shall liveried servants keep them at bay? Shall an unsuccessful existence, drawing to a still more unsuccessful close, be able to purchase their forbearance? Nay, invisible now, they shall be visible some day; voiceless, they shall yet find tongues; despised, they shall rear their head and hiss at you; forgotten, they shall reappear with more strength than at their first birth; and when the evil day comes, and your power, and your energy, and your youth and your hope, have gone, they shall pour the overflowing drop into your cup, they shall mingle fœnel with your wine, they shall pile the last straw on your back, they shall render wealth valueless and life a burden; they shall make poverty more bitter, and add another pain to that which already racks you; they shall break the

breaking heart, and make you turn your changed face to the wall, and gather up your feet into your bed, and pray to be delivered from your tormentors by your God, who alone knows all.

Wherefore, young man, if you would ensure a peaceful old age, be careful of the acts of each day of your youth; for with youth the deeds thereof are not to be left behind. They are detectives, keener and more unerring than ever the hand of sensational novelist depicted; they will dog you from the hour you sinned till the hour your trial comes off. You are prosperous, you are great, you are "beyond the world," as I have heard people say, meaning the power or the caprice thereof; but you are not beyond the power of events. Whatever you may think now, they are only biding their time; and when you are weak and at their mercy, when the world you fancied you were beyond has leisure to hear their story and scoff at you, they will come forward and tell all the bitter tale. And if you take it one way, you will bluster and bully, and talk loud, and silence society before your face, if you fail to still its tattle behind your back; while if you take it another way, you will bear the scourging silently, and cover up the marks of the lash as best you may, and go home and close your door, and sit there alone with your misery, decently and in order, till you die.

### THE FARMER AND THE COUNSELLOR.



COUNSELLOR in the "Common Pleas,"  
 Who was esteemed a mighty wit,  
 Upon the strength of a chance hit,  
 Amid a thousand flippancies,  
 And his occasional bad jokes,  
 In bullying, bantering, browbeating,  
 Ribliculing and maltreating  
 Women, or other timid folks;  
 In a late cause, resolved to hoax  
 A downish Yorkshire farmer—one  
 Who by his uncouth look and gait,  
 Appeared expressly meant by fate  
 For being quizzed and played upon.  
 So having tipped the wink to those  
 In the back rows,  
 Who kept their laughter bottled down,  
 Until our way should draw the cork—  
 He smiled jocosely on the clown,  
 And went to work.

"Well, Farmer Num-kull, how go calves at  
 York?"

"Why—not, sir, as they do wi' you;  
 But on *four* legs instead of *two*."  
 "Officer," cried the legal elf,  
 Piqued at the laugh against himself,  
 "Do, pray, keep silence down below  
 there!  
 Now look at me, clown and attend,  
 Have I not seen you somewhere, friend?"  
 "Yes, very like, I often go there."  
 "Our rustic's waggish—quite laconic,"  
 (The counsel cried, with grin sardonic),  
 "I wish I'd known this prodigy,  
 This genius of the clods, when I  
 On circuit was at York residing.  
 Now, farmer, do for once speak true,  
 Mind, you're on oath, so tell me, you  
 Who doubtless think yourself so clever,  
 Are there as many fools as ever  
 In the West Riding?"

"Why no, sir, no! we've got our share,  
 But not so many as when *you* were there."



## JIMMY BUTLER AND THE OWL.

**I**T was in the summer of '46 that I landed at Hamilton, fresh as a new pratie just dug from the "ould sod," and wid a light heart and a heavy bundle I sot off for the township of Buford, tiding a taste of a song, as merry a young fellow as iver took the road. Well, I trudged on and on, past many a plisint place, pleasin' myself wid the thought that some day I might have a place of my own, wid a world of chickens and ducks and pigs and childer about the door; and along in the afternoon of the second day I got to Buford village. A cousin of me mother's, one Dennis O'Dowd, lived about sixin miles from there, and I wanted to make his place that night, so I inquired the way at the tavern, and was lucky to find a man who was goin' part of the way an' would show me the way to find Dennis. Sure he was very kind indade, an' when I got out of his wagon he pointed me through the wood and tould me to go straight south a mile an' a half, and the first house would be Dennis's.

"An' you've no time to lose now," said he, "for the sun is low, and mind you don't get lost in the woods."

"Is it lost now," said I, "that I'd be gittin, an' me uncle as great a navigator as iver steered a ship across the thrackless say! Not a bit of it, though I'm oblegged to ye for your kind advice, and thank yez for the ride."

An' wid that he drove off an' left me alone. I shouldered me bundle bravely, an' whistlin' a bit of tune for company like, I pushed into the bush. Well, I went a long way over bogs, and turnin' round among the bush an' trees till I began to think I must be well nigh to Dennis's. But, bad cess to it! all of a sudden I came out of the woods at the very identical spot where I started in, which I knew by an ould crotched tree that seemed to be standin' on its head and kickin' up its heels to make divarsion of me. By this time it was growin' dark, and as there was no time to lose, I started in a second time, determined to keep straight south this time and no mistake. I got on bravely for a while, but och hone! och hone! it grew so dark I couldn't see the trees, and I bumped me nose and barked me shins, while



THE WOODS ARE DARK.

the miskaties bit me hands and face to a blister; an' after tumblin' and stumblin' around till I was fairly bamfoozled, I sat down on a log, all of a trimble, to think that I was lost intirely, an' that maybe a lion or some other wild craythur would devour me before morning.

Just then I heard somebody a long way off say, "Whip poor Will!" "Bedad," sez I, "I'm glad that it isn't Jamie that's got to take it, though it seems it's more in sorrow than in anger they are doin' it, or why should they say, 'poor Will?' an' sure they can't be Injin, haythin, or naygur, for it's plain English they're afther spakin'. Maybe they might help me out o' this," so I shouted at the top of my voice, "A lost man!" Thin I listened. Prisently an answer came.

"Who? Whoo? Whooo?"

"Jamie Butler, the waiver!" sez I, as loud as I could roar, an' snatchin' up me bundle an' stick, I started in the direction of the voice. Whin I thought I had got near the place I stopped and shouted again, "A lost man!"

"Who! Whoo! Whooo!" said a voice right over my head.

"Sure," thinks I, "it's a mighty quare place for a man to be at this time of night; maybe it's some settler scrapin' sugar off a sugar-bush for the children's breakfast in the mornin'. But where's Will and the rest of them?" All this wint through me head like a flash, an' thin I answered his inquiry.

"Jamie Butler, the waiver," sez I; "and if it wouldn't inconvenience yer honor, would yez be kind enough to step down and show me the way to the house of Dennis O'Dowd?"

"Who! Whoo! Whooo!" sez he.

"Dennis O'Dowd," sez I, civil enough, "and a dacent man he is, and first cousin to me own mother."

"Who! Whoo! Whooo!" sez he again.

"Me mother!" sez I, "and as fine a woman as iver peeled a biled pratie wid her thumb nail, and her father's name was Paddy McFigglin."

"Who! Whoo! Whooo!"

"Paddy McFigglin! bad luck to yer deaf ould head, Paddy McFigglin, I say—do ye hear that? An' he was the tallest man in all county Tipperary, except Jim Doyle, the blacksmith."

"Who! Whoo! Whooo!"

"Jim Doyle, the blacksmith," sez I, "ye good for nothin' blaggurd naygur, and if yez don't come down and show me the way this min't, I'll climb up there and break every bone in your skin, ye spalpeen, so sure as me name is Jimmy Butler!"

"Who! Whoo! Whooo!" sez he, as impudent as ever.

I said niver a word, but lavin' down me bundle, and takin' me stick in me teeth, I began to climb the tree. Whin I got among the branches I looked quietly around till I saw a pair of big eyes just forinist me.

"Whist," sez I, "and I'll let him have a taste of an Irish stick," and wid that I let drive and lost me balance an' came tumblin' to the ground, nearly breakin' me neck wid the fall. Whin I came to me sinsis I had a very sore head wid a lump on it like a goose egg,



"WHIST, SAYS I."

and half of me Sunday coat-tail torn off intirely. I spoke to the chap in the tree, but could git niver an answer, at all, at all.

Sure, thinks I, he must have gone home to rowl up his head, for by the powers I didn't throw me stick for nothin'.

Well, by this time the moon was up and I could see a little, and I detarmined to make one more effort to reach Dennis's.

I wint on cautiously for a while, an' thin I heard a bell. "Sure," sez I, "I'm comin' to a settlement now, for I hear the church bell." I kept on toward the sound till I came to an ould cow wid a bell on. She started to run, but I was too quick for her, and got her by the tail and hung on, thinkin' that maybe she would take me out of the woods. On we wint, like an ould country steeple-chase, till, sure enough, we came out to a clearin' and a house in sight wid a light in it. So, leaving the ould cow puffin' and blowin' in a shed, I went to the house, and as luck would have it, whose should it be but Dennis's.

He gave me a raal Irish welcome, and introduced me to his two daughter-s—as purty a pair of girls as iver ye clapped an eye on. But whin I tould him my adventure in the woods, and about the fellow who made fun of me, they all laughed and roared, and Dennis said it was an owl.

"An ould what?" sez I.

"Why, an owl, a bird," sez he.

"Do ye tell me now?" sez I. "Sure it's a quare country and a quare bird."


And thin they all laughed again, till at last I laughed myself, that

hearty like, and dropped right into a chair between the two purty girls, and the ould chap winked at me and roared again.

Dennis is me father-in-law now, and he often yet delights to tell our children about their daddy's adventure wid the owl.

### THE OLD WAYS AND THE NEW.

JOHN H. YATES.


 VE just come in from the meadow, wife,  
 where the grass is tall and green ;  
 I hobbled out upon my cane to see  
 John's new machine ;  
 It made my old eyes snap again to see  
 that mower mow.  
 And I heaved a sigh for the scythe I  
 swung some twenty years ago.

Many and many's the day I've mowed 'neath  
 the rays of a scorching sun,  
 Till I thought my poor old back would break  
 ere my task for the day was done ;  
 I often think of the days of toil in the fields  
 all over the farm,  
 Till I feel the sweat on my wrinkled brow,  
 and the old pain come in my arm.

It was hard work, it was slow work, a swing-  
 ing the old scythe then ;  
 Unlike the mower that went through the  
 grasslike death through the ranks of men.  
 I stood and looked till my old eyes ached,  
 amazed at its speed and power ;  
 The work that it took me a day to do, it done  
 in one short hour.

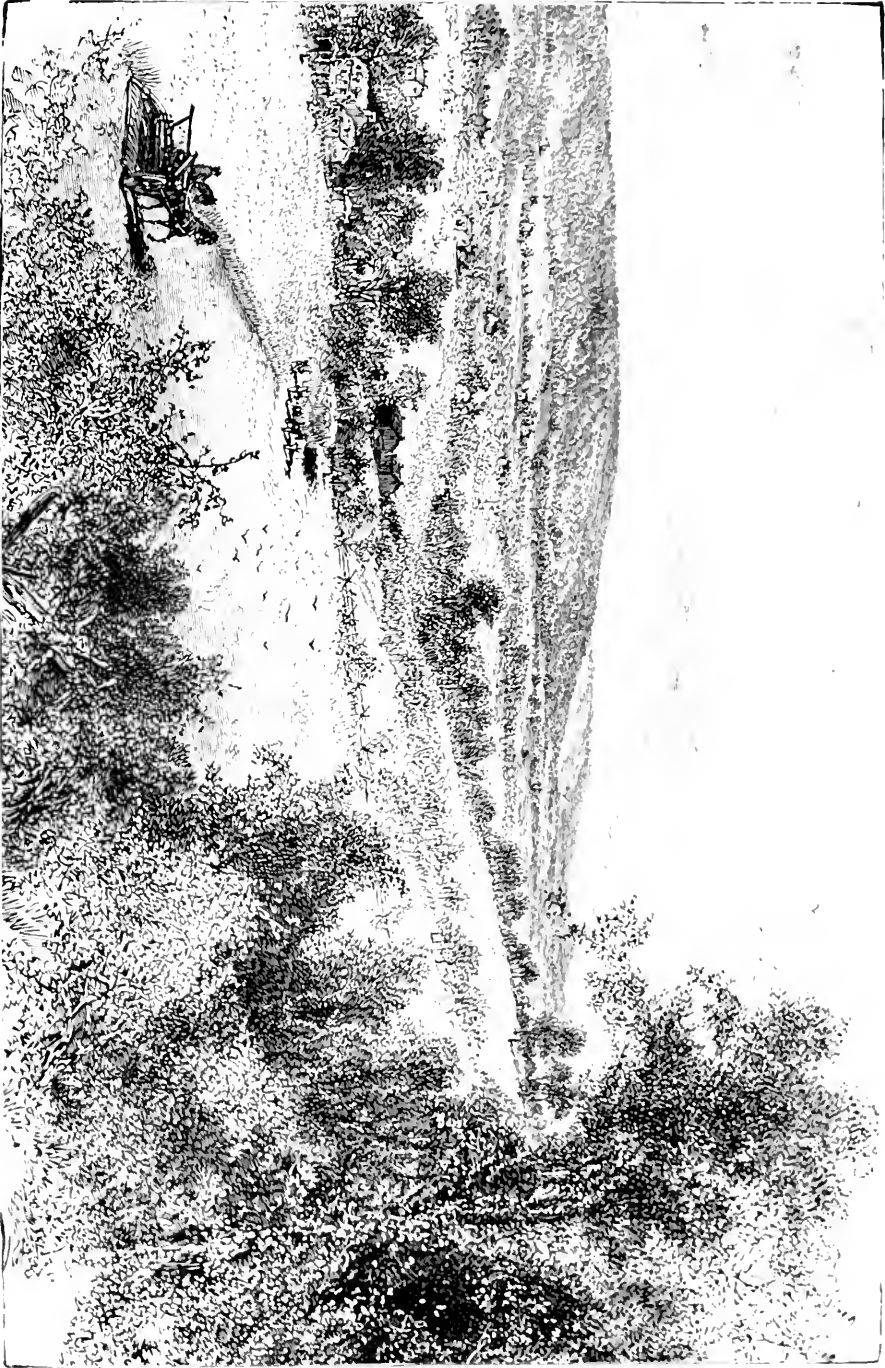
John said that I hadn't seen the half, when  
 he puts it into his wheat,  
 I shall see it reap and rake it, and put it in  
 bundles neat ;  
 Then soon a Yankee will come along, and set  
 to work and larn  
 to reap it, and thre-h it, and bag it up, and  
 send it into the barn.

John kinder laughed when he said it, but I  
 said to the hired men,  
 "I have seen so much on my pilgrimage  
 through my threescore years and ten,  
 That I wouldn't be surprised to see a railroad  
 in the air,  
 Or a Yankee in a flyin' ship a-goin' most any-  
 where."

There's a difference in the work I done, and  
 the work my boys now do ;  
 Steady and slow in the good old way, worry  
 and fret in the new ;  
 But somehow I think there was happiness  
 crowded into those toiling days,  
 That the fast young men of the present will  
 not see till they change their ways.

To think that I ever should live to see work  
 done in this wonderful way !  
 Old tools are of little service now, and farmin'  
 is almost play ;  
 The women have got their sewin'-machines  
 their wringers, and every sitch thing,  
 And now play croquet in the door yard, or  
 sit in the parlor and sing.

'Twasn't you that had it so easy, wife, in **the**  
 days so long gone by ;  
 You riz up early, and sat up late, a toilin' for  
 you and I.  
 There were cows to milk ; there was butter to  
 make ; and many a day did you stand  
 A washin' my toil stained garments, and  
 wringin' em out by hand.



MODERN TIMES IN THE GOLDEN AUTUMN.



<p>Ah! wife, our children will never see the hard work we have seen, For the heavy task and the long task is now done with a machine; No longer the noise of the scythe I hear, the mower—there! hear it afar? A-rattlin' along through the tall, stout grass with the noise of a railroad car.</p> <p>Well! the old tools now are shoved away; they stand a-gatherin' rust, Like many an old man I have seen put aside with only a crust;</p>	<p>When the eye grows dim, when the step is weak when the strength goes out of his arm, The best thing a poor old man can do is to hold the deed of the farm.</p> <p>There is one old way that they can't improve, although it has been tried By men who have studied and studied, and worried till they died; It has shone undimmed for ages, like gold re- fined from its dross; It's the way to the kingdom of heaven, by the simple way of the cross.</p>
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*NEW ENGLAND.*

S. S. PRENTISS.

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**G**LORIOUS New England! thou art still true to thy ancient fame, and worthy of thy ancestral honors. We, thy children, have assembled in this far distant land to celebrate thy birthday. A thousand fond associations throng upon us, roused by the spirit of the hour. On thy pleasant valleys rest, like sweet dews of morning, the gentle recollections of our early life; around thy hills and mountains cling, like gathering mists, the mighty memories of the Revolution; and, far away in the horizon of thy past, gleam, like thy own bright northern lights, the awful virtues of our pilgrim sires! But while we devote this day to the remembrance of our native land, we forget not that in which our happy lot is cast. We exult in the reflection, that though we count by thousands the miles which separate us from our birth-place, still our country is the same. We are no exiles meeting upon the banks of a foreign river, to swell its waters with our home-sick tears. Here floats the same banner which rustled above our boyish heads, except that its mighty folds are wider, and its glittering stars increased in number.

The sons of New England are found in every state of the broad republic! In the East, the South, and the unbounded West, their blood mingles freely with every kindred current. We have but changed our chamber in the paternal mansion; in all its rooms we are at home, and all who inhabit it are our brothers. To us the Union has but one domestic hearth: its household gods are all the same. Upon us, then, peculiarly devolves the

duty of feeding the fires upon that kindly hearth; of guarding with pious care those sacred household gods.

We cannot do with less than the whole Union; to us it admits of no division. In the veins of our children flows Northern and Southern blood; how shall it be separated?—Who shall put asunder the best affections of the heart, the noblest instincts of our nature? We love the land of our adoption: so do we that of our birth. Let us ever be true to both; and always exert ourselves in maintaining the unity of our country, the integrity of the republic.

Accursed, then, be the hand put forth to loosen the golden cord of union! thrice accursed the traitorous lips which shall propose its severance!

But no! the Union cannot be dissolved. Its fortunes are too brilliant to be marred; its destinies too powerful to be resisted. Here will be their greatest triumph, their most mighty development.

And when, a century hence, this Crescent City shall have filled her golden horns:—when within her broad-armed port shall be gathered the products of the industry of a hundred millions of freemen;—when galleries of art and halls of learning shall have made classic this mart of trade; then may the sons of the Pilgrims, still wandering from the bleak hills of the north, stand up on the banks of the Great River, and exclaim, with mingled pride and wonder,—“Lo! this is our country;—when did the world ever behold so rich and magnificent a city—so great and glorious a republic!”

## TIM TWINKLETON'S TWINS.

CHARLES A. BELL.



TIM TWINKLETON was, I would  
 you soon to know,

A hair-dresser, tailor, of Pineapple  
 Street.

His hair-dresses were warm as the iron he  
 used.

A hair-dresser, you might say, because not  
 a hair-dresser.

A cutter of hair, I think, of his heart.  
 He was supplied with a pair of, both comely  
 and stout.

And then, you would hear, of four girls, and  
 a boy.

Completed the household, I believe, I judge,

But another “surprise” was in store for Tim  
 T.

Who, one bright Christmas morning was  
 sipping coffee,

When a neighbor (who acted as nurse,) said  
 with glee,

“You’ve just been presented with *twins*! Do  
 you see?”

“Good gracious!” said Tim, overwhelmed  
 with surprise,

For he scarce could be made to believe his  
 own eyes;

He a moment o’er, he acknowledged, of  
 course,



That the trouble, indeed, might have been a deal worse.

The twins were two boys, and poor Tim was inclined

To believe them the handsomest pair you could find,

But fathers' and mothers' opinions, they say, Always favor their own children just the same way.

"Would you like to step up, sir, to see Mrs. T.?"

The good lady said: "she's as pleased as can be."

Of course the proud father dropp'd both fork and knife,

And bounded up stairs to embrace his good wife.

Now, Mrs. Tim Twinkleton—I should have said—

An industrious, frugal life always had led, And kept the large family from poverty's woes,

By washing, and starching, and ironing clothes.

But, before the young twins had arrived in the town,

She'd intended to send to a family named Brown,

Who resided some distance outside of the city, A basket of clothes; so she thought it a pity

That the basket should meet any further delay,

And told Tim to the depot to take it that day.

He promised he would, and began to make haste,

For he found that there was not a great while to waste,

So, kissing his wife, he bade her good-bye, And out of the room in an instant did lie;

And met the good nurse, on the stairs, coming up

With the "orthodox gruel," for his wife, in a cup.

"Where's the twins?" said the tailor. "Oh, they are all right."

The good nurse replied. "they are looking so bright!

I've hushed them to sleep,—they look so like their Pop,—

And I've left them down stairs, where they sleep like a top."

In a hurry Tim shouldered the basket, and got To the rail-station, after a long and sharp trot,

And he'd just enough time to say "Brown—Norristown—

A basket of clothes—' and then the train was gone.

The light-hearted tailor made haste to return. For his heart with affection for his family did burn;

And it's always the case, with a saint or a sinner,

Whate'er may occur, he's on hand for his dinner.

"How are the twins?" was his first inquiry;

"I've hurried home quickly, my darlings to see,"

In ecstasy, quite of his reason bereft.

"Oh, the dear little angels hain't cried since you left!

"Have you, my sweets?"—and the nurse turned to where

Just a short time before, were her objects of care.

"Why—which of you children," said she, with surprise,

"Removed that ar basket?—now don't tell no lies!"

"Basket! what basket?" cried Tim with af-fright;

"Why, the basket of clothes—I thought it all right

To put near the fire, and, fearing no harm, Placed the twins in so cozy, to keep them quite warm."

Poor Tim roared aloud. "Why, what have I done?"

You surely must mean what you say but in fun!

That basket! my twins I shall ne'er see again!

*Why I sent them both off by the 12 o'clock train!"*

The nurse, at these words, sank into a chair and exclaimed, "Oh, my precious dears, you hain't there!"

"Go, Twinkleton, go, telegraph like wildfire!"

"Why," said Tim, "*they can't send the twins home on the wire!*"



"Oh dear!" cried poor Tim, getting ready to go.

"Could ever a body have met with such woe! Sure this is the greatest of greatest mistakes; *Why the twins will be all squashed down into pancakes!*"

Tim Twinkleton hurried, as if all creation were after him, quick, on his way to the station.

"That's the man, O you wretch!" and, tight as a rasp.

Poor Tim found himself in a constable's grasp.

"Ah! ha! I have got yer, now don't say a word,

Yer know very well about what has occurred; Come along to the station house, hurry up now,

Or 'tween you and me there'll be a big row."

"What's the charge?" asked the tailor of the magistrate,

"I'd like to find out, for it's getting quite late;"

"So you shall," he replied, "but don't look so meek,—

You deserted your infants,—now hadn't you cheek?"



Now it happened that, during the trial of the case,

An acquaintance of Tim's had stepped into the place,

And he quickly perceived, when he heard in detail

The facts of the case, and said he'd go bail To any amount, for good Tim Twinkleton.

For he knew he was innocent, "sure as a gun" And the railway-clerk's evidence, given in detail,

Was not quite sufficient to send him to jail.

It was to effect, that the squalling began

Just after the basket in the baggage van

Had been placed by Tim T., who solemnly swore

That he was quite ignorant of their presence before.

So the basket was brought to the magistrate's sight,

<p>And the twins on the top of the clothes looked so bright, That the magistrate's heart of a sudden en- larged, And he ordered that Tim Twinkleton be dis- charged.</p> <p>Tim grasped up the basket and ran for dear life, And when he reached home he first asked for his wife;</p>	<p>But the nurse said with joy, "Since you left she has slept, And from her the mistakes of to-day I have kept." Poor Tim, and the nurse, and all the small fry, Before taking dinner, indulged in a cry. The twins are now grown, and they time and again Relate their excursion on the railway train.</p>
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### *THE TWO ROADS.*

RICHTER.

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**T**was New Year's night. An aged man was standing at a window. He mournfully raised his eyes towards the deep blue sky, where the stars were floating like white lilies on the surface of a clear, calm lake. Then he cast them on the earth, where few more helpless beings than himself were moving towards their inevitable goal—the tomb. Already he had passed sixty of the stages which lead to it, and he had brought from his journey nothing but errors and remorse. His health was destroyed, his mind unfurnished, his heart sorrowful, and his old age devoid of comfort.

The days of his youth rose up in a vision before him, and he recalled the solemn moment when his father had placed him at the entrance of two roads, one leading into a peaceful, sunny land, covered with a fertile harvest, and resounding with soft, sweet songs; while the other conducted the wanderer into a deep, dark cave, whence there was no issue, where poison flowed instead of water, and where serpents hissed and crawled.

He looked towards the sky, and cried out in his anguish: "O youth, return! O my father, place me once more at the crossway of life, that I may choose the better road!" But the days of his youth had passed away, and his parents were with the departed. He saw wandering lights float over dark marshes, and then disappear. "Such," he said, "were the days of my wasted life!" He saw a star shoot from heaven, and vanish in darkness athwart the church-yard. "Behold an emblem of myself!" he exclaimed; and the sharp arrows of unavailing remorse struck him to the heart.

Then he remembered his early companions, who had entered life with

him, but who having trod the paths of virtue and industry, were now happy and honored on this New Year's night. The clock in the high church-tower struck, and the sound, falling on his ear, recalled the many tokens of the love of his parents for him, their erring son; the lessons they had taught him; the prayers they had offered up in his behalf. Overwhelmed with shame and grief, he dared no longer look towards that heaven where they dwelt. His darkened eyes dropped tears, and, with one despairing effort, he cried aloud, "Come back, my early days! Come back!"

And his youth *did* return; for all this had been but a dream, visiting his slumbers on New Year's night. He was still young, his errors only were no dream. He thanked God fervently that time was still his own; that he had not yet entered the deep, dark cavern, but that he was free to tread the road leading to the peaceful land where sunny harvests wave.

Ye who still linger on the threshold of life, doubting which path to choose, remember that when years shall be passed, and your feet shall stumble on the dark mountain, you will cry bitterly, but cry in vain, "O youth return! Oh, give me back my early days!"

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### THE QUAKER WIDOW.

BAYARD TAYLOR.

HEE finds me in the garden, Hannah;  
 come in! 'Tis kind of thee  
 To wait until the Friends were gone  
 who came to comfort me,  
 The still and quiet company a peace  
 may give indeed,  
 But blest is the single heart that  
 can comfort at need.

— the down! Here is the bench  
 where Benjamin would sit  
 On Foot Day afternoon, in going, and watch  
 the willow fly;  
 He has it, and the proudest box, and hear  
 the plow of his  
 — he found her round the hla — and through  
 the apple tree  
 I think he loved the peace, not that he cared  
 for flowers — and men

Thank such things foolishness; but we were  
 first acquainted then,  
 One spring; the next he spoke his mind; the  
 third I was his wife,  
 And in the spring (it happened so) our chil-  
 dren entered life.

He was but seventy five — I did not think to  
 lay him yet  
 In Kennett graveyard, where at Monthly  
 Meeting first we met.  
 The Father's mercy shows in this, 'tis better  
 I should be  
 Poked out to bear the heavy cross — alone in  
 age — than he

We've lived together fifty years; it seems but  
 one long day,  
 One quiet Sabbath of the heart, till he was  
 called away.

And as we bring from Meeting-time a sweet  
contentment home,

So, Hannah, I have store of peace for all the  
days to come.

I mind (for I can tell thee now) how hard it  
was to know

If I had heard the spirit right, that told me I  
should go;

For father had a deep concern upon his mind  
that day.

But mother spoke for Benjamin; she knew  
what best to say.

Then she was still: they sat awhile: at last  
she spoke again.

"The Lord incline thee to the right!" and  
"Thou shalt have him, Jane!"

My father said. I cried. Indeed, 'twas not  
the least of shocks,

For Benjamin was Hicksite, and father Or-  
thodox.

I thought of this ten years ago, when daugh-  
ter Ruth we lost:

Her husband's of the world, and yet I could  
not see her crossed.

She wears, thee knows, the gayest gowns, she  
hears a hireling priest;

Ah, dear! the cross was ours: her life's a  
happy one, at least.

Perhaps she'll wear a plainer dress when she's  
as old as I.

Would thee believe it, Hannah? once *I* felt  
temptation nigh!

My wedding gown was ashen silk, too simple  
for my taste:

I wanted lace around the neck, and a ribbon  
at the waist.

How strange it seemed to sit with him upon  
the women's side!

I did not dare to lift my eyes: I felt more  
fear than pride,

Till, "in the presence of the Lord," he said,  
and then there came

A holy strength upon my heart, and I could  
say the same.

I used to blush when he came near, but th-

I showed no sign;

With all the meeting looking on, I held his  
hand in mine.

It seemed my bashfulness was gone, now I  
was his for life:

Thee knows the feeling, Hannah; thee, too,  
hast been a wife.

As home we rode, I saw no fields look half so  
green as ours:

The woods were coming into leaf, the mea-  
dows full of flowers:

The neighbors met us in the lane, and every  
face was kind:

'Tis strange how lively everything comes  
back upon my mind.

I see, as plain as thee sits there, the wedding  
dinner spread:

At our own table we were guests, with father  
at the head.

And Dinah Passmore helped us both: 'twas  
she stood up with me.

And Abner Jones with Benjamin; and now  
they're gone, all three!

It is not right to wish for death, the Lord  
disposes best.

His Spirit comes to quiet hearts, and fits them  
for His rest:

And that He halved our little flock was mer-  
ciful, I see:

For Benjamin has two in heaven, and two  
are left with me.

Eusebius never cared to farm: 'twas not his  
call in truth,

And I must rent the dear old place, and go to  
daughter Ruth.

Thee'll say her ways are not like mine: young  
people now-a-days

Have fallen sadly off, I think, from all the  
good old ways.

But Ruth is still a Friend at heart: she keeps  
the simple tongue.

The cheerful, kindly nature we loved when  
she was young:

<p>And it was brought upon my mind, remembering her, of late, That we on dress and outward things perhaps lay too much weight.</p> <p>I once heard Jesse Kersey say, "a spirit clothed with grace, And pure, almost, as angels are, may have a homely face." And dress may be of less account; the Lord will look within:</p>	<p>The soul it is that testifies of righteousness or sin.</p> <p>Thee mustn't be too hard on Ruth; she's anxious I should go, And she will do her duty as a daughter should I know.</p> <p>'Tis hard to change so late in life, but we must be resigned; The Lord looks down contentedly upon a willing mind.</p>
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*MR. STIVER'S HORSE.*

J. M. BAILEY.

THE other morning at breakfast, Mrs. Perkins observed that Mr. Stiver, in whose house we live, had been called away, and wanted to know if I would see to his horse through the day.

I knew that Mr. Stiver owned a horse, because I occasionally saw him drive out of the yard, and I saw the stable every day; but what kind of a horse I didn't know. I never went into the stable for two reasons: in the first place, I had no desire to; and secondly, I didn't know as the horse cared particularly for company.

I never took care of a horse in my life, and had I been of a less hopeful nature, the charge Mr. Stiver had left with me might have had a very depressing effect; but I told Mrs. Perkins I would do it.

"You know how to take care of a horse, don't you?" said she.

I gave her a reassuring wink. In fact, I knew so little about it that I didn't think it safe to converse more fluently than by winks.

After breakfast I seized a toothpick and walked out toward the stable. There was nothing particular to do, as Stiver had given him his breakfast, and I found him eating it; so I looked around. The horse looked around, too, and stared pretty hard at me. There was but little said on either side. I hunted up the location of the feed, and then sat down on a peck measure, and fell to studying the beast. There is a wide difference in horses. Some of them will kick you over and never look around to see what becomes of you. I don't like a disposition like that, and I wondered if Stiver's horse was one of them.

When I came home at noon I went straight to the stable. The

animal was there all right. Stiver hadn't told me what to give him for dinner, and I had not given the subject any thought; but I went to the oat box and filled the peck measure, and sallied up to the manger.

When he saw the oats he almost smiled; this pleased and amused him. I emptied them into the trough, and left him above me to admire the way I parted my hair behind. I just got my head up in time to save the whole of it. He had his ears back, his mouth open, and looked as if he were on the point of committing murder. I went out and filled the measure again, and climbed up the side of the stall and emptied it on top of him. He brought his head up so suddenly at this that I immediately got down, letting go of everything to do it. I struck on the sharp edge of a barrel, rolled over a couple of times, and then disappeared under a hay-cutter. The peck measure went down on the other side, and got mysteriously tangled up in that animal's heels, and he went to work at it, and then ensued the most dreadful noise I ever heard in all my life, and I have been married eighteen years.

It did seem as if I never would get out from under that hay-cutter; and all the while I was struggling and wrenching myself and the cutter apart, that awful beast was kicking around in that stall, and making the most appalling sound imaginable.

When I got out I found Mrs. Perkins at the door. She had heard the racket, and had sped out to the stable, her only thought being of me and three stove-lids which she had under her arm, and one of which she was about to fire at the beast.

This made me mad.

"Go away, you unfortunate idiot," I shouted; "do you want to knock my brains out?" For I remembered seeing Mrs. Perkins sling a missile once before, and that I nearly lost an eye by the operation, although standing on the other side of the house at the time.

She retired at once. And at the same time the animal quieted down, but there was nothing left of that peck measure, not even the maker's name.



I followed Mrs. Perkins into the house, and had her do me up, and then sat down in a chair, and fell into a profound strain of meditation. After a while I felt better, and went out to the stable again. The horse was leaning against the stable stall, with eyes half-closed, and appeared to be very much engrossed in thought.

"Step off to the left," I said, rubbing his back.

He didn't step. I got the pitchfork and punched him in the leg with the handle. He immediately raised up both hind-legs at once, and that fork flew out of my hands, and went rattling up against the timbers above, and came down again in an instant, the end of the handle rapping me with such force on the top of the head that I sat right down on the floor under the impression that I was standing in front of a drug store in the evening. I went back to the house and got some more stuff on me. But I couldn't keep away from that stable. I went out there again. The thought struck me that what the horse wanted was exercise. If that thought had been an empty glycerine can, it would have saved a windfall of luck for me.

But exercise would tone him down, and exercise him I should. I laughed to myself to think how I would trounce him around the yard. I didn't laugh again that afternoon. I got him unhitched, and then wondered how I was to get him out of the stall without carrying him out.



THE EXERCISE.

I pushed, but he wouldn't budge. I stood looking at him in the face, thinking of something to say, when he suddenly solved the difficulty by veering and plunging for the door. I followed, as a matter of course, because I had a tight hold on the rope, and hit about every partition stud worth speaking of on that side of the barn. Mrs. Perkins was at the window and saw us come out of the door. She subsequently remarked that we came out skipping like two innocent children.

The skipping was entirely unintentional on my part. I felt as if I stood on the verge of eternity. My legs may have skipped, but my mind was filled with awe.

I took that animal out to exercise him. He exercised me before I got through with it. He went around a few times in a circle; then he



stopped suddenly, spread out his fore-legs and looked at me. Then he leaned forward a little, and hoisted both hind-legs, and threw about two coal-hods of mud over a line full of clothes Mrs. Perkins had just hung out.

That excellent lady had taken a position at the window, and whenever the evolutions of the awful beast permitted, I caught a glance at her features. She appeared to be very much interested in the proceedings; but the instant that the mud flew, she disappeared from the window, and a moment later she appeared on the stoop with a long poker in her hand, and fire enough in her eye to heat it red-hot.

Just then Stiver's horse stood up on his hind-legs and tried to hug me with the others. This scared me. A horse never shows his strength to such advantage as when he is coming down on you like a frantic pile-driver. I instantly dodged, and the cold sweat fairly boiled out of me.

It suddenly came over me that I once figured in a similar position years ago. My grandfather owned a little white horse that would get up from a meal at Delmonico's to kick the President of the United States. He sent me to the lot one day, and unhappily suggested that I often went after that horse, and suffered all kinds of defeat in getting him out of the pasture, but I had never tried to ride him. Heaven knows I never thought of it. I had my usual trouble with him that day. He tried to jump over me, and push me down in a mud hole, and finally got up on his hind-legs and came waltzing after me with facilities enough to convert me into hash, but I turned and just made for that fence with all the agony a prospect of instant death could crowd into me. If our candidate for the Presidency had run one-half as well, there would be seventy-five post-masters in Danbury to-day, instead of one.

I got him out finally, and then he was quiet enough, and took him up alongside the fence and got on him. He stopped an instant, one brief instant, and then tore off down the road at a frightful speed. I laid down on him and clasped my hands tightly around his neck, and thought of my home. When we got to the stable I was confident he would stop, but he didn't. He drove straight at the door. It was a low door, just high enough to permit him to go in at lightning speed, but there was no room for me. I saw if I struck that stable the struggle would be a very brief one. I thought this all over in an instant, and then, spreading out my arms and legs, emitted a scream, and the next moment I was bounding about in the filth of that stable yard. All this passed through my mind as Stiver's horse went up into the air. It frightened Mrs. Perkins dreadfully.

"Why, you old fool!" she said, "why don't you get rid of him?"

"How can I?" said I in desperation.

"Why, there are a thousand ways," said she.

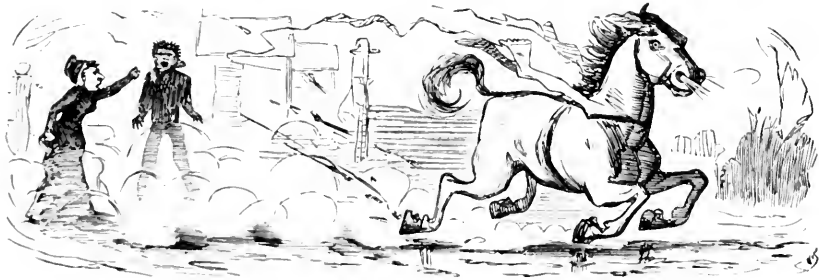
This is just like a woman. How different a statesman would have answered.

But I could only think of two ways to dispose of the beast, I could either swallow him where he stood and then sit down on him, or I could crawl inside of him and kick him to death.

But I was saved either of these expedients by his coming toward me so abruptly that I dropped the rope in terror, and then he turned about, and, kicking me full of mud, shot for the gate, ripping the clothes-line in two, and went on down the street at a horrible gallop, with two of Mrs. Perkins's garments, which he hastily snatched from the line, floating over his neck in a very picturesque manner.

So I was afterwards told. I was too full of mud myself to see the way into the house.

Stiver got his horse all right, and stays at home to care for him. Mrs. Perkins has gone to her mother's to recuperate, and I am healing as fast as possible.



### WHISTLING IN HEAVEN.

W. S. RALPH.



WERE surprised that I ever should  
say so?

Just wait till the reason I've given

Why I say I shan't care for the music,

Unless there is whistling in heaven.

Then you'll think it no very great wonder,

Nor so strange, nor so bold a conceit,

That unless there's a boy there a whistling,

Its music will not be complete

It was late in the autumn of '40;

We had come from our far Eastern home

Just in season to build us a cabin,

Ere the cold of the winter should come;

And we lived all the while in our wagon

That husband was clearing the place

Where the house was to stand, and the cleav-  
ing

And building it took many days.

So that our heads were scarce sheltered  
 In under its roof, when our store  
 Of provisions was almost exhausted  
 An I husband must journey for more;  
 And the nearest place where he could get them  
 Was yet such a distance away,  
 That it forced him from home to be absent  
 At least a whole night and a day.

You see, we'd but two or three neighbors,  
 And the nearest was more than a mile;  
 And we hadn't found time yet to know them,  
 For we had been busy the while.  
 And the man who had helped at the raising  
 Just staid till the job was well done;  
 And as soon as his money was paid him,  
 Had shouldered his axe and had gone.

Well, husband just kissed me and started—  
 I could scarcely suppress a deep groan  
 At the thought of remaining with baby  
 So long in the house all alone;  
 For, my dear, I was childish and timid,  
 And braver ones might well have feared,  
 For the wild wolf was often heard howling,  
 And savages sometimes appeared.

But I smothered my grief and my terror  
 Till husband was off on his ride,  
 And then in my arms I took Josey,  
 And all the day long sat and cried,  
 As I thought of the long, dreary hours  
 When the darkness of night should fall,  
 And I was so utterly helpless,  
 With no one in reach of my call.

And when the night came with its terrors  
 To hide ev'ry ray of the light,  
 I hung up a quilt by the window,  
 And almost dead with affright,  
 I kneeled by the side of the cradle,  
 Scarce daring to draw a full breath,  
 Lest the baby should wake, and its crying  
 Should bring us a horrible death.

There I knelt until late in the evening,  
 And scarcely an inch had I stirred,  
 When suddenly, far in the distance,  
 A sound as of whistling I heard,

I started up, dreadfully frightened,  
 For fear 'twas an Indian's call;  
 And then very soon I remembered  
 The red man ne'er whistles at all.

And when I was sure 'twas a white man,  
 I thought, were he coming for all,  
 He'd surely approach with mere caution,  
 Would come without warning, and still  
 Then the sounds, coming nearer and nearer,  
 Took the form of a tune light and gay,  
 And I knew I needn't fear evil  
 From one who could whistle that way.

Very soon I heard footsteps approaching,  
 Then came a peculiar dull thump,  
 As if some one was heavily striking  
 An axe in the top of a stump;  
 And then, in another brief moment,  
 There came a light tap on the door,  
 When quickly I undid the fastening,  
 And in stepped a boy—and before

There was either a question or answer,  
 Or either had time to speak,  
 I just threw my glad arms around him,  
 And gave him a kiss on the cheek,  
 Then I started back, scared at my boldness,  
 But he only smiled at my fright,  
 As he said, "I'm your neighbor's boy, Mick,  
 Come to tarry with you through the night."

"We saw your husband go eastward,  
 And made up our minds where he'd gone,  
 And I said to the rest of our people,  
 'That woman is there all alone,  
 And I venture she'd awfully lone me,  
 And though she may have no great fear,  
 I think she would feel a bit sader  
 If only a boy were but near!'"

"So, taking my axe on my shoulder,  
 For fear that a savage might stray  
 Across my path and I needn't say,  
 I started right down this way,  
 And coming in sight of the place,  
 And thinking to save you all harm,  
 I whistled a tune just such as you  
 I didn't intend any harm."

"And so here I am, at your service;  
 But if you don't want me to stay,  
 Why, all you need do is to say so,  
 And should'ring my axe, I'll away."  
 I dropped in a chair and near fainted,  
 Just at thought of his leaving me then,  
 And his eye gave a knowing bright twinkle,  
 As he said, "I guess I'll remain."

And then I just sat there and told him  
 How terribly frightened I'd been,  
 How his face was to me the most welcome  
 Of any I ever had seen;

And then I lay down with the baby,  
 And slept all the blessed night through.  
 For I felt I was safe from all danger  
 Near so brave a young fellow and true.

So now, my dear friend, do you wonder,  
 Since such a good reason I've given,  
 Why I think it the sweetest music,  
 And wish to hear whistling in heaven?  
 Yes, often I've said so in earnest,  
 And now what I've said I repeat,  
 That unless there's a boy there a-whistling,  
 Its music will not be complete.

### GOOD-NIGHT, PAPA.



THE words of a blue-eyed child as she kissed her chubby hand and looked down the stairs, "Good-night, papa; Jessie see you in the morning."

It came to be a settled thing, and every evening as the mother slipped the white night-gown over the plump shoulders, the little one stopped on the stairs and sang out, "Good-night, papa," and as the father heard the silvery accents of the child, he came, and taking the cherub in his arms, kissed her tenderly, while the mother's eyes filled, and a swift prayer went up, for, strange to say, this man who loved his child with all the warmth of his great noble nature, had one fault to mar his manliness. From his youth he loved the wine-cup. Genial in spirit, and with a fascination of manner that won him friends, he could not resist when surrounded by his boon companions. Thus his home was darkened, the heart of his wife bruised and bleeding, the future of his child shadowed.

Three years had the winsome prattle of the baby crept into the avenues of the father's heart, keeping him closer to his home, but still the fatal cup was in his hand. Alas for frail humanity, insensible to the calls of love! With unutterable tenderness God saw there was no other way; this father was dear to him, the purchase of his Son; he could not see him perish, and, calling a swift messenger, he said, "Speed thee to earth and bring the babe."

"Good-night, papa," sounded from the stairs. What was there in the voice? was it the echo of the mandate, "Bring me the babe?"—a silvery plaintive sound, a lingering music that touched the father's heart,

as when a cloud crosses the sun. "Good-night, my darling;" but his lips quivered and his broad brow grew pale. "Is Jessie sick, mother? Her cheeks are flushed, and her eyes have a strange light."

"Not sick," and the mother stooped to kiss the flushed brow; "she may have played too much. Pet is not sick?"

"Jessie tired, mamma; good-night, papa; Jessie see you in the morning."

"That is all, she is only tired," said the mother as she took the small hand. Another kiss and the father turned away; but his heart was not satisfied.

Sweet lullabies were sung; but Jessie was restless and could not sleep. "Tell me a story, mamma;" and the mother told her of the blessed babe that Mary cradled, following along the story till the child had grown to walk and play. The blue, wide open eyes, filled with a strange light, as though she saw and comprehended more than the mother knew.

That night the father did not visit the saloon; tossing on his bed, starting from a feverish sleep and bending over the crib, the long weary hours passed. Morning revealed the truth—Jessie was smitten with the fever.

"Keep her quiet," the doctor said; "a few days of good nursing, and she will be all right."

Words easily said; but the father saw a look on that sweet face such as he had seen before. He knew the messenger was at the door.

Night came. "Jessie is sick; can't say good-night, papa;" and the little clasping fingers clung to the father's hand.

"O God, spare her! I cannot, cannot bear it!" was wrung from his suffering heart.

Days passed; the mother was tireless in her watching. With her babe cradled in her arms her heart was slow to take in the truth, doing her best to solace the father's heart; "A light case! the doctor says, Pet will soon be well."

Calmly as one who knows his doom, the father laid his hand upon the hot brow, looked into the eyes even then covered with the film of death, and with all the strength of his manhood cried, "Spare her, O God! spare my child, and I will follow thee."

With a last painful effort the parched lips opened: "Jessie's too sick; can't say good-night, papa—in the morning." There was a convulsive shudder, and the clasping fingers relaxed their hold; the messenger had taken the child.

Months have passed. Jessie's crib stands by the side of her father's couch; her blue embroidered dress and white hat hang in his closet; her

boots with the print of her feet just as she had last worn them, as sacred in his eyes as they are in the mother's. Not dead, but merely risen to a higher life; while, sounding down from the upper stairs, "Good-night, papa, Jessie see you in the morning," has been the means of winning to a better way one who had shown himself deaf to every former call.

CHARLEY'S OPINION OF THE BABY.



MIZZER'S bought a baby,  
Ittle bit's of zung;  
Zink I mos could put him  
Froo my rubber ring.



Ain't he awful ugly?  
Amn't he awful pink?  
Jus come down from Heaven,  
Dat's a fib, I zink.



Doctor told anoizzer  
Great big awful lie;  
Nose ain't out of joyent,  
Dat ain't why I cry.



Zink I ought to love him!  
No, I won't' so zere;  
Nassy, crying baby,  
Amn't got any hair.



Send me off wiz Biddy  
 Evry single day;  
 "Be a good boy, Charlie,  
 Run away and play."



Dot all my nice kisses,  
 Dot my place in bed;  
 Mean to take my drumstick  
 And beat him on ze head.



*UNCLE DAN'L'S APPARITION AND PRAYER.*

FROM "THE GILDED AGE" OF CLEMENS AND WARNER.

**W**HATEVER the lagging, dragging journey may have been to the rest of the emigrants, it was a wonder and a delight to the children, a world of enchantment; and they believed it to be peopled with the mysterious dwarfs and giants and goblins that figured in the tales the negro slaves were in the habit of telling them nightly by the shuddering light of the kitchen fire.

At the end of nearly a week of travel, the party went into camp near a shabby village which was caving, house, by house into the hungry Mississippi. The river astonished the children beyond measure. Its mile-breadth of water seemed an ocean to them, in the shadowy twilight, and the vague riband of trees on the further shore, the verge of a continent which surely none but they had ever seen before.

"Uncle Dan'l" (colored,) aged 40; his wife, "aunt Jinny," aged 30, "Young Miss" Emily Hawkins, "Young Mars" Washington Hawkins and "Young Mars" Clay, the new member of the family, ranged themselves on a log, after supper, and contemplated the marvelous river and discussed

it. The moon rose and sailed aloft through a maze of shredded cloud-wreaths; the sombre river just perceptibly brightened under the veiled light; a deep silence pervaded the air and was emphasized, at intervals, rather than broken, by the hooting of an owl, the baying of a dog, or the muffled crash of a caving bank in the distance.

The little company assembled on the log were *all children*, (at least in simplicity and broad and comprehensive ignorance,) and the remarks they made about the river were in keeping with their character; and so awed were they by the grandeur and the solemnity of the scene before them, and by their belief that the air was filled with invisible spirits and that the faint zephyrs were caused by their passing wings, that all their talk took to itself a tinge of the supernatural, and their voices were subdued to a low and reverent tone. Suddenly Uncle Dan'l exclaimed:

"Chil'en, dah's sumfin a comin'!"

All crowded close together and every heart beat faster. Uncle Dan'l pointed down the river with his bony finger.

A deep coughing sound troubled the stillness, way toward a wooded cape that jutted into the stream a mile distant. All in an instant a fierce eye of fire shot out from behind the cape and sent a long brilliant pathway quivering athwart the dusky water. The coughing grew louder and louder, the glaring eye grew larger and still larger, glared wilder and still wilder. A huge shape developed itself out of the gloom, and from its tall duplicate horns dense volumes of smoke, starred and spangled with sparks, poured out and went tumbling away into the farther darkness. Nearer and nearer the thing came, till its long sides began to glow with spots of light which mirrored themselves in the river and attended the monster like a torchlight procession.

"What is it! Oh, what *is* it, Uncle Dan'l!"

With deep solemnity the answer came:

"It's de Almighty! Git down on yo' knees!"

It was not necessary to say it twice. They were all kneeling, in a moment. And then while the mysterious coughing rose stronger and stronger and the threatening glare reached farther and wider, the negro's voice lifted up its supplications:

"O Lord, we's ben mighty wicked, an' we knows dat we 'zerve to go to de bad place, but good Lord, deah Lord, we aint ready yit, we aint ready—let these po' chil'en hab one mo' chance, jes' one mo' chance. Take de ole niggah if you's got to hab somebody.—Good Lord, good deah Lord, we don't know whah you's a gwine to, we don't know who you's got yo' eye on, but we knows by de way you's a comin', we knows by the way



you's a tiltin' along in yo' charyot o' fiah dat some po' sinner's a gwine to ketch it. But good Lord, dese chil'en don't b'long heah, dey's f'm Obeds town whah dey don't know nuffin, an' you knows, yo' own sef, dat dey aint 'spossible. An' deah Lord, good Lord, it aint like yo' mercy, it aint like yo' pity, it aint like yo' long-sufferin' lovin'-kindness for to take dis kind o' 'vantage o' sich little chil'en as dese is when dey's so many ornery grown folks chuck full o' cussedness dat wants roasin' down dah. O Lord, spah de little chil'en, don't tar de little chil'en away f'm dey frens, jes' let 'em off dis once, and take it out'n de ole niggah. HEAH I IS, LORD, HEAH I IS! De ole niggah's ready, Lord, de ole——"

The flaming and churning steamer was right abreast the party, and not twenty steps away. The awful thunder of a mud-valve suddenly burst forth, drowning the prayer, and as suddenly Uncle Dan'l snatched a child under each arm and scoured into the woods with the rest of the pack at his heels. And then, ashamed of himself, he halted in the deep darkness and shouted, (but rather feebly :)

"Heah I is, Lord, heah I is!"

There was a moment of throbbing suspense, and then, to the surprise and comfort of the party, it was plain that the august presence had gone by, for its dreadful noises were receding. Uncle Dan'l headed a cautious reconnoissance in the direction of the log. Sure enough "the Lord" was just turning a point a short distance up the river, and while they looked, the lights winked out and the coughing diminished by degrees and presently ceased altogether.

"H'wsh! Well now dey's some folks says dey aint no 'ficiency in prah. Dis chile would like to know whah we'd a ben *now* if it warn't fo' dat prah? Dat's it. Dat's it!"

"Uncle Dan'l, do you reckon it was the prayer that saved us?" said Clay.

"Does I *reckon*? Don't I *know* it! Whah was yo' eyes? Warn't de Lord jes' a comin' *chow! chow! chow!* an' a goin' on turrible—an' de de Lord carry on dat way 'dout dey's sumfin don't suit him? An' warn't he a lookin' right at dis gang heah, an' warn't he jes' a reachin' for 'er? An' d'you spec' he gwine to let 'em off 'dout somebody ast him to do it? No indeedy!"

"Do you reckon he saw us, Uncle Dan'l?"

"De law sakes, chile, didn't I see him a lookin' at us?"

"Did you feel scared, Uncle Dan'l?"

"*No sah!* When a man is 'gaged in prah, he aint 'traid o' nuffin dey can't nuffin tetch him."

"Well what did you run for?"

"Well, I—I—Mars Clay, when a man is under de influence ob de sperit, he do-no what he's 'bout—no sah; dat man do-no what he's 'bout. You might take an' tah de head off'n dat man an' he wouldn't scasely fine it out. Dah's de Hebrew chil'en dat went frough de fiah; dey was burnt considable—ob *coase* dey was; but *dey* didn't know nuffin 'bout it—heal right up agin; if dey'd ben gals dey'd missed dey long haah, (hair,) maybe, but dey wouldn't felt de burn."

"I don't know but what they *were* girls. I think they were."

"Now Mars Clay, you knows better'n dat. Sometimes a body can't tell whedder you's a sayin' what you means or whedder you's a saying what you don't mean, 'case you says 'em bofe de same way."

"But how should I know whether they were boys or girls?"

"Goodness sakes, Mars Clay, don't de good book say? 'Sides, don't it call 'em de *He*-brew chil'en? If dey was gals would'n dey be de she-brew chil'en? Some people dat kin read don't 'pear to take no notice when dey *do* read."

"Well, Uncle Dan'l, I think that—— My! here comes another one up the river! There can't be *two*!"

"We gone dis time—we done gone dis time sho'! Dey aint two, Mars Clay—dat's de same one. De Lord kin 'pear eberywhah in a second. Goodness, how de fiah an' de smoke do belch up! Dat mean business, honey. He comin' now like he fo'got sumfin. Come 'long, chil'en, time you's gwine to roos'. Go 'long wid you—ole Uncle Dan'l gwine out in de woods to rastle in prah—de ole niggah gwine to do what he kin to sabe you agin."

He did go to the woods and pray; but he went so far that he doubted, himself, if the Lord heard him when He went by.

### SOCRATES SNOOKS.



MASTER Socrates Snooks, a lord of creation,  
The second time entered the married relation;  
Xantippe Caloric accepted his hand,  
And they thought him the happiest man in the land.  
But scarce had the honeymoon passed o'er his head,

When one morning to Xantippe, Socrates said,  
"I think, for a man of my standing in life,  
This house is too small, as I now have a wife  
So, as early as possible, carpenter Carey  
Shall be sent for to widen my house and my dairy."

"Now, Socrates, dearest," Xantippe replied  
"I hate to hear everything vulgarly *my'd*;

Now, whenever you speak of your chattels  
again,

Say, *our* cow-house, *our* barn-yard, *our* pig-  
pen."

"By your leave, Mrs. Snooks, I will say  
what I please

Of *my* houses, *my* lands, *my* gardens, *my*  
trees."

"Say *our*," Xantippe exclaimed in a rage.

"I won't, Mrs. Snooks, though you ask it an  
age!"

Oh, woman! though only a part of man's  
rib,

If the story in Genesis don't tell a fib,  
Should your naughty companion e'er quarrel  
with you,

You are certain to prove the best man of the  
two.

In the following case this was certainly true;  
For the lovely Xantippe just pulled off her  
shoe,

And laying about her, all sides at random,  
The adage was verified—"Nil desperandum."

Mister Socrates Snooks, after trying in vain,  
To ward off the blows which descended like  
rain—

Concluding that valor's best part was discre-  
tion—

Crept under the bed like a terrified Hessian;  
But the dauntless Xantippe, not one whit  
afraid,

Converted the siege into a blockade.

At last, after reasoning the thing in his pate,  
He concluded 'twas useless to strive against  
fate:

And so, like a tortoise protruding his head,  
Said, "My dear, may we come out from un-  
der *our* bed?"

"Hah! hah!" she exclaimed, "Mr. Socrates  
Snooks,

I perceive you agree to my terms by your  
looks:

Now, Socrates—hear me—from this happy  
hour,

If you'll only obey me, I'll never look sour."

'Tis said the next Sabbath, ere going to  
church,

He chanced for a clean pair of trowsers to  
search:

Having found them, he asked, with a few  
nervous twitches,

"My dear, may we put on our new Sunday  
breeches?"

### TOO LATE FOR THE TRAIN.

**W**HEN they reached the depot, Mr. Mann and his wife gazed in  
unspeakable disappointment at the receding train, which was  
just pulling away from the bridge switch at the rate of a mile a  
minute. Their first impulse was to run after it, but as the train  
was out of sight and whistling for Sagetown before they could  
act upon the impulse, they remained in the carriage and discon-  
solately turned their horses' heads homeward.

Mr. Mann broke the silence, very grimly: "It all comes of having to  
wait for a woman to get ready."

"I was ready before you were," replied his wife.

"Great heavens," cried Mr. Mann, with great impatience, nearly  
jerking the horse's jaws out of place, "just listen to that! And I sat in

the buggy ten minutes yelling at you to come along until the whole neighborhood heard me."

"Yes," acquiesced Mrs. Mann, with the provoking placidity which no one can assume but a woman, "and every time I started down stairs, you sent me back for something you had forgotten."

Mr. Mann groaned. "This is too much to bear," he said, "when everybody knows that if I were going to Europe I would just rush into the house, put on a clean shirt, grab up my grip-sack, and fly, while you would want at least six months for preliminary preparations, and then dawdle around the whole day of starting until every train had left town."

Well, the upshot of the matter was that the Manns put off their visit to Aurora until the next week, and it was agreed that each one should get himself or herself ready and go down to the train and go, and the one who failed to get ready should be left. The day of the match came around in due time. The train was going at 10.30, and Mr. Mann, after attending to his business, went home at 9.45.

"Now, then," he shouted, "only three-quarters of an hour's time. Fly around; a fair field and no favors, you know."

And away they flew. Mr. Mann bulged into this room and flew through that one, and dived into one closet after another with inconceivable rapidity, chuckling under his breath all the time to think how cheap Mrs. Mann would feel when he started off alone. He stopped on his way up stairs to pull off his heavy boots to save time. For the same reason he pulled off his coat as he ran through the dining-room, and hung it on a corner of the silver-closet. Then he jerked off his vest as he rushed through the hall and tossed it on the hat-rack hook, and by the time he had reached his own room he was ready to plunge into his clean clothes. He pulled out a bureau-drawer and began to paw at the things like a Scotch terrier after a rat.

"Eleanor," he shrieked, "where are my shirts?"

"In your bureau drawer," calmly replied Mrs. Mann, who was standing before a glass calmly and deliberately coaxing a refractory crimp into place.



"Well, but they ain't," shouted Mr. Mann, a little annoyed. "I've emptied everything out of the drawer, and there isn't a thing in it I ever saw before."

Mrs. Mann stepped back a few paces, held her head on one side, and after satisfying herself that the crimp would do, replied: "These things scattered around on the floor are all mine. Probably you haven't been looking into your own drawer."

"I don't see," testily observed Mr. Mann, "why you couldn't have put my things out for me when you had nothing else to do all the morning."

"Because," said Mrs. Mann, setting herself into an additional article of raiment with awful deliberation, "nobody put mine out for me. A fair field and no favors, my dear."

Mr. Mann plunged into his shirt like a bull at a red flag.

"Foul!" he shouted in malicious triumph. "No buttons on the neck!"

"Because," said Mrs. Mann, sweetly, after a deliberate stare at the fidgeting, impatient man, during which she buttoned her dress and put eleven pins where they would do the most good, "because you have got the shirt on wrong side out."

When Mr. Mann slid out of the shirt he began to sweat. He dropped the shirt three times before he got it on, and while it was over his head he heard the clock strike ten. When his head came through he saw Mrs. Mann coaxing the ends and bows of her necktie.

"Where are my shirt-studs?" he cried.

Mrs. Mann went out into another room and presently came back with gloves and hat, and saw Mr. Mann emptying all the boxes he could find in and around the bureau. Then she said, "In the shirt you just pulled off."

Mrs. Mann put on her gloves while Mr. Mann hunted up and down the room for his cuff-buttons.

"Eleanor," he snarled at last, "I believe you must know where those cuff-buttons are."



"I haven't seen them," said the lady settling her hat; "didn't you lay them down on the window-sill in the sitting-room last night?"

Mr. Mann remembered, and he went down stairs on the run. He stepped on one of his boots and was immediately landed in the hall at the foot of the stairs with neatness and dispatch, attended in the transmission with more bumps than he could count with Webb's Adder, and landed with a bang like the Hell Gate explosion.

"Are you nearly ready, Algernon?" sweetly asked the wife of his bosom, leaning over the banisters.

The unhappy man groaned. "Can't you throw me down the other boot?" he asked.

Mrs. Mann piteously kicked it down to him.

"My valise?" he inquired, as he tugged at the boot.

"Up in your dressing-room," she answered.

"Packed?"

"I do not know; unless you packed it yourself, probably not," she replied, with her hand on the door-knob; "I had barely time to pack my own."

She was passing out of the gate when the door opened, and he shouted, "Where in the name of goodness did you put my vest? It has all my money in it."

"You threw it on the hat-rack," she called. "Good-bye, dear."

Before she got to the corner of the street she was hailed again:

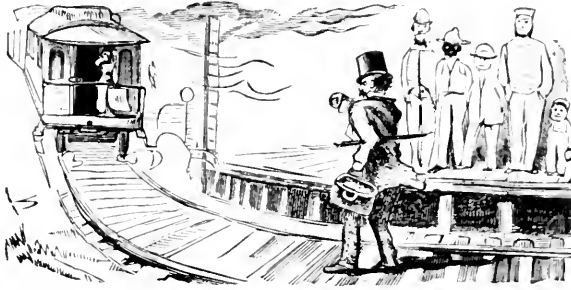
"Eleanor! Eleanor! Eleanor Mann! Did you wear off my coat?"

She paused and turned, after signaling the street-car to stop, and cried, "You threw it in the silver-closet."

The street-car engulfed her graceful form and she was seen no more. But the neighbors say that they heard Mr. Mann charging up and down the house, rushing out of the front-door every now and then, shrieking after the unconscious Mrs. Mann, to know where his hat was, and where she put the valise key, and if she had his clean socks and undershirts, and that there wasn't a linen collar in the house. And when he went away at last, he left the kitchen-door, the side-door and the front-door, all the down-stairs windows and the front-gate wide open.

The loungers around the depot were somewhat amused, just as the train was pulling out of sight down in the yards, to see a flushed, enterprising man, with his hat on sideways, his vest unbuttoned and necktie flying, and his grip-sack flapping open and shut like a demented shutter on a March night, and a door-key in his hand, dash wildly across the platform and halt in the middle of the track, glaring in dejected, impotent

wrathful mortification at the departing train, and snaking his fist at a pretty woman who was throwing kisses at him from the rear platform of the last car.



### THE UNBOLTED DOOR.

EDWARD GARRETT.



CARE-WORN widow sat alone  
Beside her fading hearth;  
Her silent cottage never hears  
The ringing laugh of mirth.  
Six children once had sported there, but now  
The church-yard snow  
Fell softly on five little graves that were not  
long ago.

She mourned them all with patient love;  
But since, her eyes had shed  
Far bitterer tears than those which dewed  
The faces of the dead.—  
The child which had been spared to her, the  
darling of her pride,  
The woful mother lived to wish that she had  
also died.

Those little ones beneath the snow  
She well knew where they are;  
"Close gathered to the throne of God,"  
And that was better far.  
But when she saw where Katy was, she saw  
The city's glare,  
The painted mask of bitter joy that need  
gave sin to wear.

Without, the snow lay thick and white;  
No step had fallen there;  
Within, she sat beside her fire,  
Each thought a silent prayer;  
When suddenly behind her seat unwanted  
noise she heard,  
As though a hesitating hand the rustic latch  
had stirred.

She turned, and there the wanderer stood  
With snow-flakes on her hair;  
A faded woman, wild and worn,  
The ghost of something fair.  
And then upon the mother's breast the  
whitened head was laid,  
"Can God and you forgive me all?" for I have  
sinned," she said.

The widow dropped upon her knees  
Before the fading fire,  
And thanked the Lord whose love at last  
Had granted her desire;  
The daughter knelt beside her too, tears  
streaming from her eyes,  
And prayed, "God help me to be good to  
mother ere she dies."

They did not talk about the sin,  
 The shame, the bitter woe;  
 They spoke about those little graves  
 And things of long ago.  
 And then the daughter raised her eyes and  
 asked in tender tone,  
 "Why did you keep your door unbarred  
 when you were all alone?"

"My child," the widow said, and smiled  
 A smile of love and pain,  
 "I kept it so lest you should come  
 And turn away again!  
 I've waited for you all the while—a mother's  
 love is true;  
 Yet this is but a shadowy type of His who  
 died for you!"



THE VAGABONDS.

J. T. TROWBRIDGE.

**W**E are two travelers, Roger and I.  
 Roger's my dog;—come here, you  
 "bump" for the gentleman,—mind  
 your eye!  
 Over the table—look out for the  
 lamp!  
 The rogue is growing a little old:

Five years we've tramped through wind  
 and weather,  
 And slept out doors when nights were cold,  
 And ate and drank—and starved to-  
 gether.  
 We've learned what comfort is, I tell you!  
 A bed on the floor, a bit of rosin,



A fire to thaw our thumbs, (poor fellow!  
 The paw he holds up there's been frozen,)  
 Plenty of catgut for my fiddle,  
 (This out-door business is bad for strings,)  
 Then a few nice buckwheats, hot from the  
 griddle,  
 And Roger and I set up for kings!

\* \* \* \* \*

Why not reform? That's easily said;  
 But I've gone through such wretched treat-  
 ment,  
 Sometimes forgetting the taste of bread,  
 And scarce remembering what meat meant,  
 That my poor stomach 's past reform;  
 And there are times when, mad with think-  
 ing,  
 I'd sell out heaven for something warm  
 To prop a horrible inward sinking.

Is there a way to forget to think?  
 At your age, sir, home, fortune, friends,  
 A dear girl's love,—but I took to drink;—  
 The same old story; you know how it ends.  
 If you could have seen these classic features,—  
 You needn't laugh, sir; they were not then  
 Such a burning libel on God's creatures:  
 I was one of your handsome men!

If you had seen her, so fair and young,  
 Whose head was happy on this breast!  
 If you could have heard the songs I sung  
 When the wine went round, you wouldn't  
 have guessed  
 That ever I, sir, should be straying  
 From door to door, with fiddle and dog,  
 Ragged and penniless, and playing  
 To you to-night for a glass of grog!

She's married since,—a parson's wife:  
 'Twas better for her that we should part,—  
 Better the soberest, prosiest life  
 Than a blasted home and a broken heart.  
 I have seen her? Once: I was weak and  
 spent  
 On the dusty road, a carriage stopped;  
 But little she dreamed, as on she went,  
 Who kissed the coin that her fingers  
 dropped!

You've set me talking, sir; I'm sorry;  
 It makes me wild to think of the change!  
 What do you care for a beggar's story?  
 Is it amusing? you find it strange?  
 I had a mother so proud of me!  
 'Twas well she died before—Do you know  
 If the happy spirits in heaven can see  
 The ruin and wretchedness here below?

Another glass, and strong, to deaden  
 This pain; then Roger and I will start.  
 I wonder, has he such a lumpish leaden,  
 Aching thing, in place of a heart?  
 He is sad sometimes, and would weep, if he  
 could,  
 No doubt, remembering things that were,—  
 A virtuous kennel, with plenty of food,  
 And himself a sober, respectable cur.

I'm better now; that glass was warming,—  
 You rascal! limber your lazy feet!  
 We must be fiddling and performing  
 For supper and bed, or starve in the street  
 Not a very gay life to lead, you think?  
 But soon we shall go where lodgings are  
 free,  
 And the sleepers need neither victuals nor  
 drink:—  
 The sooner the better for Roger and me!

### THE YANKEE AND THE DUTCHMAN'S DOG



MIRAM was a quiet, peaceable sort of a Yankee, who lived on the same farm on which his fathers had lived before him, and was generally considered a pretty cute sort of a fellow,—always ready with a trick, whenever it was of the least utility; yet, when he did

play any of his tricks, 'twas done in such an innocent manner, that his victim could do no better than take it all in good part.

Now, it happened that one of Hiram's neighbors sold a farm to a tolerably green specimen of a Dutchman,—one of the real unintelligent, stupid sort.

Von Vlom Schlopsch had a dog, as Dutchmen often have, who was less unintelligent than his master, and who had, since leaving his "faderland," become sufficiently civilized not only to appropriate the soil as common stock, but had progressed so far in the good work as to obtain his dinners from the neighbors' sheepfold on the same principle.

When Hiram discovered this propensity in the canine department of the Dutchman's family, he walked over to his new neighbor's to enter complaint, which mission he accomplished in the most natural method in the world.

"Wall, Von, your dog Blitzen's been killing my sheep."

"Ya! dat ish bace—bad. He ish von goot tog: ya! dat ish bad!"

"Sartin, it's bad; and you'll have to stop 'im."

"Ya! dat ish allas goot; but ich weis nicht."

"What's that you say? *he was nicked?* Wall, now look here, old fellow! nickin's no use. Crop 'im; cut his tail off close, chock up to his trunk; that'll cure 'im."

"Vat ish dat?" exclaimed the Dutchman, while a faint ray of intelligence crept over his features. "Ya! dat ish goot. Dat cure von sheep steal, eh?"

"Sartin it will: he'll never touch sheep meat again in this world," said Hiram gravely.

"Den come mit me. He von mity goot tog; all the way from Yarmany: I not take von five dollar—but come mit me, and hold his tail, eh? Ich chop him off."

"Sartin," said Hiram: "I'll hold his tail if you want me tew; but you must cut it up close."

"Ya! dat ish right. Ich make 'im von goot tog. There, Blitzen, Blitzen! come right here, you von sheep steal rashend! I chop your tail in von two pieces."

The dog obeyed the summons; and the master tied his feet fore and aft, for fear of accident, and placing the tail in the Yankee's hand, requested him to lay it across a large block of wood.

"Chock up," said Hiram, as he drew the batt of the tail close over the log.

"Ya! dat ish right. Now, you von tief sheep, I learns you better luck," said Von Vlom Schlopsch, as he raised the axe.

It descended; and as it did so, Hiram, with characteristic presence of mind, gave a sudden jerk, and brought Blitzen's neck over the log; and the head rolled over the other side.

"Wall, I swow!" said Hiram with apparent astonishment, as he dropped the headless trunk of the dog; "that was a *leetle* too close."

"Mine cootness!" exclaimed the Dutchman, "*you shust cut 'im off de wrong end!*"



"CHECK UP!"

## SONG OF MARION'S MEN.

W. C. BRYANT.

**W**HIS band is few, but true and tried,  
 Our leader frank and bold;  
 The British soldier trembles  
 When Marion's name is told.  
 Our fortress is the good greenwood,  
 Our tent the cypress tree;  
 We know the forest round us,  
 As seamen know the sea;  
 We know its walls of thorny vines.  
 Its glades of reedy grass,  
 Its safe and silent islands  
 Within the dark morass.

Woe to the English soldiery  
 That little dread us near!  
 On them shall light at midnight  
 A strange and sudden fear;  
 When, waking to their tents on fire,  
 They grasp their arms in vain,  
 And they who stand to face us  
 Are beat to earth again;

And they who fly in terror deem  
 A mighty host behind,  
 And hear the tramp of thousands  
 Upon the hollow wind.

Then sweet the hour that brings release  
 From danger and from toil;  
 We talk the battle over,  
 And share the battle's spoil.  
 The woodland rings with laugh and shout  
 As if a hunt were up,  
 And woodland flowers are gathered  
 To crown the soldier's cup.  
 With merry songs we mock the wind  
 That in the pine top grieves,  
 And slumber long and sweetly  
 On beds of oaken leaves.

Well knows the fair and friendly moon  
 The band that Marion leads —  
 The glitter of their rifles,  
 The scampering of their steeds.

Tis life to guide the fiery barb  
 Across the moonlit plain;  
 'Tis life to feel the night-wind  
 That lifts his tossing mane.  
 A moment in the British camp—  
 A moment—and away  
 Back to the pathless forest,  
 Before the peep of day.

Grave men there are by broad Santee,  
 Grave men with hoary hairs;

Their hearts are all with Marion,  
 For Marion are their prayers.  
 And lovely ladies greet our band  
 With kindest welcoming,  
 With smiles like those of summer,  
 And tears like those of spring.  
 For them we wear these trusty arms,  
 And lay them down no more  
 Till we have driven the Briton  
 Forever from our shore.

### DEATH OF LITTLE JO.

CHARLES DICKENS.

**J**O is very glad to see his old friend; and says, when they are left alone, that he takes it uncommon kind as Mr. Sangsby should come so far out of his way on accounts of sich as him. Mr. Sangsby, touched by the spectacle before him, immediately lays upon the table half-a-crown; that magic balsam of his for all kinds of wounds.

“And how do you find yourself, my poor lad?” inquired the stationer, with his cough of sympathy.

“I’m in luck, Mr. Sangsby, I am,” returns Jo, “and don’t want for nothink. I’m more cumfblor nor you can’t think, Mr. Sangsby. I’m wery sorry that I done it, but I didn’t go fur to do it, sir.”

The stationer softly lays down another half-crown, and asks him what it is that he is sorry for having done.

“Mr. Sangsby,” says Jo, “I went and giv a illness to the lady as wos and yet as warn’t the t’other lady, and none of ’em never says nothink to me for having done it, on accounts of their being so good and my having been s’ unfortnet. The lady come herself and see me yes’d day, and she ses, ‘Ah Jo!’ she ses. ‘We thought we’d lost you, Jo!’ she ses. And she sits down a smilin so quiet, and don’t pass a word nor yit a look upon me for having done it, she don’t, and I turns agin the wall, I doos, Mr. Sangsby. And Mr. Jarnders, I see him a forced to turn away his own self. And Mr. Woodcot, he come fur to give me somethink for to ease me, wot he’s allus a doin on day and night, and wen he comes a bendin over me and a speakin up so bold, I see his tears a fallin, Mr. Sangsby.”



A YOUNG CAVALIER.  
From a Celebrated Painting by  
RENI REINICKF



The softened stationer deposits another half-crown on the table. Nothing less than a repetition of that infallible remedy will relieve his feelings.

"Wot I was thinkin on, Mr. Sangsby," proceeds Jo, "wos, as you wos able to write very large, p'raps?"

"Yes, Jo, please God," returns the stationer.

"Uncommon, precious large, p'raps?" says Jo, with eagerness.

"Yes, my poor boy."

Jo laughs with pleasure. "Wot I was thinkin on then, Mr. Sangsby, wos, that wen I wos moved on as fur as ever I could go, and coukdn't be moved no furdur, whether you might be so good, p'raps, as to write out, very large, so that any one could see it anywheres, as that I was very truly hearty sorry that I done it, and that I never went fur to do it; and that though I didn't know nothink at all, I knowd as Mr. Woodcot once cried over it, and was allus grieved over it, and that I hoped as he'd be able to forgive me in his mind. If the writin could be made to say it very large, he might."

"I shall say it, Jo; very large."

Jo laughs again. "Thankee, Mr. Sangsby. It's very kind of you, sir, and it makes me more cumfbler nor I wos afore."

The meek little stationer, with a broken and unfinished cough, slips down his fourth half-crown,—he has never been so close to a case requiring so many,—and is fain to depart. And Jo and he, upon this little earth, shall meet no more. No more.

*(Another scene.—Enter Mr. Woodcourt.)*

"Well, Jo, what is the matter? Don't be frightened."

"I thought," says Jo, who has started, and is looking round, "I thought I was in Tom-All-alone's agin. An't there nobody here but you, Mr. Woodcot?"

"Nobody."

"And I an't took back to Tom-All-alone's, am I, sir?"

"No."

Jo closes his eyes, muttering, "I am very thankful."

After watching him closely a little while, Allan puts his mouth very near his ear, and says to him in a low, distinct voice: "Jo, did you ever know a prayer?"

"Never knowd nothink, sir."

"Not so much as one short prayer?"

"No, sir. Nothing at all. Mr. Chadbands he wos a prayin wunst

at Mr. Sangsby's, and I heerd him, but he sounded as if he was a speakin to hisself, and not to me. He prayed a lot, but *I* couldn't make out nothink on it. Different times there was other genlmen come down Tom-all-Alone's a prayin, but they all mostly sed as the t'other wuns prayed wrong, and all mostly sounded to be talkin to theirselves, or a passin blame on the t'others, and not a talkin to us. *We* never knowd nothink. *I* never knowd what it was all about."

It takes him a long time to say this; and few but an experienced and attentive listener could hear, or, hearing, understand him. After a short relapse into sleep or stupor, he makes, of a sudden, a strong effort to get out of bed.

"Stay, Jo, stay! What now?"

"It's time for me to go to that there berryin ground, sir," he returns, with a wild look.

"Lie down, and tell me. What buryin ground, Jo?"

"Where they laid him as was wery good to me; wery good to me indeed, he was. It's time for me to go down to that there berryin ground, sir, and ask to be put along with him. I wants to go there and be berried. He used fur to say to me, 'I am as poor as you to-day, Jo,' he ses. I wants to tell him that I am as poor as him now, and have come there to be laid along with him."

"By-and-by, Jo; by-and-by."

"Ah! P'raps they wouldn't do it if I was to go myself. But will you promise to have me took there, sir, and laid along with him?"

"I will, indeed."

"Thankee, sir! Thankee, sir! They'll have to get the key of the gate afore they can take me in, for it's allus locked. And there's a step there, as I used fur to clean with my broom.—It's turned wery dark, sir. Is there any light a comin?"

"It is coming fast, Jo."

Fast. The cart is shaken all to pieces, and the rugged road is very near its end.

"Jo, my poor fellow!"

"I hear, you sir, in the dark, but I'm a gropin—a gropin—let me catch hold of your hand."

"Jo, can you say what I say?"

"I'll say anything as you say, sir, for I knows it's good."

"OUR FATHER."

"Our Father!—yes, that's wery good, sir."

"WHICH ART IS HEAVEN."



"Art in Heaven!"—Is the light a comin', sir?"

"It is close at hand. HALLOWED BE THY NAME."

"Hallowed be—thy—name!"

The light has come upon the benighted way. Dead.

Dead, your Majesty. Dead, my Lords and Gentlemen. Dead, Right Reverends and Wrong Reverends of every order. Dead, men and women, born with heavenly compassion in your hearts. And dying thus around us every day.

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THE FIRST SNOW-FALL.

JAMES R. LOWELL.

**T**HE snow had begun in the gloaming,  
And busily all the night  
Had been heaping field and highway  
With a silence deep and white.

Every pine and fir and hemlock  
Wore ermine too dear for an earl,  
And the poorest twig on the elm-tree  
Was ridged inch deep with pearl.

From sheds new-roofed with Carrara  
Came Chanticleer's muffled crow,  
The stiff rails were softened to swan's down,  
And still fluttered down the snow.

I stood and watched by the window  
The noiseless work of the sky,  
And the sudden flurries of snow-birds,  
Like brown leaves whirling by.

I thought of a mound in sweet Auburn  
Where a little headstone stood;  
How the flakes were folding it gently,  
As did robins the babes in the wood.

Up spoke our own little Mabel,  
Saying, "Father, who makes it snow?"  
And I told of the good All-father  
Who cares for us here below.

Again I looked at the snow-fall,  
And thought of the leaden sky  
That arched o'er our first great sorrow,  
When that mound was heaped so high.

I remembered the gradual patience  
That fell from that cloud like snow,  
Flake by flake, healing and hiding  
The scar of our deep-plunged woe.

And again to the child I whispered,  
"The snow that husheth all,  
Darling, the merciful Father  
Alone can make it fall!"

Then, with eyes that saw not, I kissed her.  
And she, kissing back, could not know  
That *my* kiss was given to her sister,  
Folded close under deepening snow.

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UNITED IN DEATH.

**T**HERE was no fierceness in the eyes of those men now, as they sat face to face on the bank of the stream; the strife and the anger had all gone now, and they sat still,—dying men, who but a few hours before had been deadly foes, sat still and looked at each

other. At last one of them spoke: "We haven't either of us a chance to hold on much longer, I judge."

"No," said the other, with a little mixture of sadness and recklessness, "you did that last job of yours well, as that bears witness," and he pointed to a wound a little above the heart, from which the life blood was slowly oozing.

"Not better than you did yours," answered the other, with a grim smile, and he pointed to a wound a little higher up, larger and more ragged,—a deadly one. And then the two men gazed upon each other again in the dim light; for the moon had come over the hills now, and stood among the stars, like a pearl of great price. And as they looked a soft feeling stole over the heart of each toward his fallen foe,—a feeling of pity for the strong manly life laid low,—a feeling of regret for the inexorable necessity of war which made each man the slayer of the other; and at last one spoke: "There are some folks in the world that'll feel worse when you are gone out of it."

A spasm of pain was on the bronzed, ghastly features. "Yes," said the man, in husky tones, "there's one woman with a boy and girl, away up among the New Hampshire mountains, that it will well-nigh kill to hear of this;" and the man groaned out in bitter anguish, "O God have pity on my wife and children!"

And the other drew closer to him: "And away down among the cotton fields of Georgia, there's a woman and a little girl whose hearts will break when they hear what this day has done;" and then the cry wrung itself sharply out of his heart, "O God, have pity upon them!"

And from that moment the Northerner and the Southerner ceased to be foes. The thought of those distant homes on which the anguish was to fall, drew them closer together in that last hour, and the two men wept like little children.

And at last the Northerner spoke, talking more to himself than to any one else, and he did not know that the other was listening greedily to every word:—

"She used to come,—my little girl, bless her heart!—every night to meet me when I came home from the fields; and she would stand under the great plum-tree, that's just beyond the back-door at home, with the sunlight making yellow brown in her golden curls, and the laugh dancing in her eyes when she heard the click of the gate,—I see her now,—and I'd take her in my arms, and she'd put up her little red lips for a kiss; but my little darling will never watch under the plum-tree by the well, for her father, again. I shall never hear the cry of joy as she catches a glimpse

of me at the gate. I shall never see her little feet running over the grass to spring into my arms again!"

"And then," said the Southerner, "there's a little brown-eyed, brown-haired girl, that used to watch in the cool afternoons for her father, when he rode in from his visit to the plantations. I can see her sweet little face shining out now, from the roses that covered the pillars, and hear her shout of joy as I bounded from my horse, and chased the little flying feet up and down the verandah again."

And the Northerner drew near to the Southerner, and spoke now in a husky whisper, for the eyes of the dying men were glazing fast: "We have fought here, like men, together. We are going before God in a little while. Let us forgive each other."

The Southerner tried to speak, but the sound died away in a murmur from his white lips; but he took the hand of his fallen foe, and his stiffening fingers closed over it, and his last look was a smile of forgiveness and peace. When the next morning's sun walked up the gray stairs of the dawn, it looked down and saw the two foes lying dead, with their hands clasped in each other, by the stream which ran close to the battlefield. And the little girl with golden hair, that watched under the plum-tree among the hills of New Hampshire, and the little girl with bright brown hair, that waited by the roses among the green fields of Georgia, were *fatherless*.

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## GONE WITH A HANDSOMER MAN.

WILL CARLETON.

JOHN.

<p><b>I</b>VE worked in the field all day, a plowin' the "stony streak;"</p> <p>I've sould my team till I'm hoarse;</p> <p>I've tramped till my legs are weak;</p> <p>I've choked a dozen swears, (so's not to tell Jane fibs.)</p> <p>When the plow-pint struck a stone, and the handles punched my ribs.</p> <p>I've put my team in the barn, and rubbed their sweaty coats,</p> <p>I've fed 'em a heap of hay and half a bushel of oats;</p>	<p>And to see the way they eat makes me like eatin' feel,</p> <p>And Jane won't say to-night that I don't make out a meal.</p> <p>Well said! the door is locked! out here she's left the key,</p> <p>Under the step, in a place known only to her and me;</p> <p>I wonder who's dyin' or dead, that she's hustled off pell-mell;</p> <p>But here on the table's a note, and probably this will tell.</p>
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Good God! my wife is gone! my wife is gone  
astray!

The letter it says, "Good-bye, for I'm a going  
away:

I've lived with you six months, John, and so  
far I've been true:

But I'm going away to-day with a handsomer  
man than you."

A han'somer man than me! Why, that ain't  
much to say:

There's han'somer men than me go past here  
every day.

There's handsomer men than me—I ain't of  
the han'some kind:

But a *loven'er* man than I was, I guess she'll  
never find.

Curse her! curse her! I say, and give my  
curses wings!

May the words of love I've spoken be changed  
to scorpion stings!

Oh, she filled my heart with joy, she emptied  
my heart of doubt,

And now, with a scratch of a pen, she lets  
my heart's blood out!

Curse her! curse her! say I, she'll some time  
rue this day:

She'll some time learn that hate is a game  
that two can play:

And long before she dies she'll grieve she ever  
was born,

'nd I'll plow her grave with hate, and seed  
it down to scorn.

As sure as the world goes on, there'll come a  
time when she

Will read the devilish heart of that han'somer  
man than me:

As I there'll be a time when he will find, as  
others do,

That he who is false to one, can be the same  
with two.

And when her face grows pale, and when her  
eyes grow dim,

As when he is tired of her and she is tired  
of him,

She'll do what she ought to have done, and  
coolly count the cost;

And then she'll see things clear, and know  
what she has lost.

And thoughts that are now asleep will wake  
up in her mind,

And she will mourn and cry for what she has  
left behind;

And maybe she'll sometimes long for me—for  
me—but no!

I've blotted her out of my heart, and I will  
not have it so.

And yet in her girlish heart there was some-  
thin' or other she had

That fastened a man to her, and wasn't en-  
tirely bad:

And she loved me a little, I think, although  
it didn't last;

But I mustn't think of these things—I've  
buried 'em in the past.

I'll take my hard words back, nor make a bad  
matter worse;

She'll have trouble enough; she shall not  
have my curse;

But I'll live a life so square—and I well know  
that I can —

That she always will sorry be that she went  
with that han'somer man.

Ah, here is her kitchen dress! it makes my  
poor eyes blur;

It seems when I look at that, as if 'twas  
holdin' her.

And here are her week-day shoes, and there  
is her week-day hat,

And yonder's her weddin' gown; I wonder  
she didn't take that.

'Twas only this mornin' she came and called  
me her "dearest dear,"

And said I was makin' for her a regular pa-  
radise here;

O God! if you want a man to sense the pains  
of hell,

Before you pitch him in just keep him in hea-  
ven a spell!

Good-bye! I wish that death had severed us  
two apart.  
You've lost a worshiper here, you've crushed  
a lovin' heart.  
I'll worship no woman again; but I guess I'll  
learn to pray,  
And kneel as *you* used to kneel, before you  
run away.

And if I thought I could bring my words on  
Heaven to bear,  
And if I thought I had some little influence  
there,  
I would pray that I might be, if it only could  
be so,  
As bappy and gay as I was a half hour ago.

JANE (*entering*).

Why, John, what a litter here! you've thrown  
things all around!  
Come, what's the matter now? and what have  
you lost or found?  
And here's my father here, a waiting for sup-  
per, too;  
I've been a riding with him—he's that "hand-  
somer man than you."

Ha! ha! Pa, take a seat, while I put the  
kettle on,  
And get things ready for tea, and kiss my  
dear old John.  
Why, John, you look so strange! come, what  
has crossed your track?  
I was only a joking, you know; I'm willing  
to take it back.



JOHN (*aside*).

Well, now, if this *ain't* a joke, with rather a  
bitter cream!  
It seems as if I'd woke from a mighty ticklish  
dream;  
And I think she "smells a rat," for she smiles  
at me so queer,  
I hope she don't: good gracious! I hope that  
they didn't hear!  
'Twas one of her practical drives—she thought  
I'd understand!  
But I'll never break sod again till I get the  
lay of the land.  
But one thing's settled with me—to appreci-  
ate heaven well,  
'Tis good for a man to have some fifteen mi-  
nutes of hell.

DEDICATION OF GETTYSBURG CEMETERY.

PRESIDENT LINCOLN.

**F**OURSCORE and seven years ago our fathers brought forth upon  
this continent a new nation, conceived in liberty, and dedicated to  
the proposition that all men are created equal. Now we are en-  
gaged in a great civil war, testing whether that nation, or any  
nation, so conceived and so dedicated, can long endure. We are met  
on a great battle-field of that war. We are met to dedicate a por-

tion of it as the final resting-place of those who here gave their lives that that nation might live.

It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here.

It is for us, the living, rather to be dedicated here to the unfinished work they have thus far so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to the cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain, that the nation shall, under God, have a new birth of freedom, and that the government of the people, by the people, and for the people, shall not perish from the earth.

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OVER THE RIVER.

N. A. W. PRIEST.

OVER the river they beckon to me,  
 Lovel ones who crossed to the  
 other side;  
 The gleam of their snowy robes I see,  
 But their voices are drowned by  
 the rushing tide.

There's one with ringlets of sunny gold,  
 And eyes the reflection of heaven's own  
 blue;  
 He crossed in the twilight gray and cold,  
 And the pale mist hid him from mortal view.  
 We saw not the angels that met him there—  
 The gate of the city we could not see;  
 Over the river, over the river,  
 My brother stands, waiting to welcome me.

Over the river the boatman pale  
 Carried another, the household pet;  
 Her brown curl waved in the gentle gale—  
 Darling Mamma! I see her yet!  
 She closed 'n her bosom her dimpled hand,  
 And fearlessly entered the phantom bark;

We watched it glide from the silver sands,  
 And all our sunshine grew strangely dark.  
 We know she is safe on the further side,  
 Where all the ransomed and angels be;  
 Over the river, the mystic river,  
 My childhood's idol is waiting for me.

For none return from those quiet shores,  
 Who cross with the boatman, cold and pale;  
 We hear the dip of the golden oars,  
 And catch a glimpse of the snowy sail;  
 And lo! they have passed from our yearning  
 hearts—

They cross the stream and are gone for aye,  
 We may not sunder the veil apart  
 That hides from our vision the gates of  
 day;

We only know that their barks no more  
 Sail with us o'er life's stormy sea;  
 Yet somewhere, I know, on the unseen shore,  
 They watch, and beckon, and wait for  
 me.

And I sit and think when the sunset's gold  
Is flashing on river, and hill, and shore,  
I shall one day stand by the waters cold  
And list to the sound of the boatman's oar.  
I shall watch for a gleam of the flapping sail;  
I shall hear the boat as it gains the strand.

I shall pass from sight with the boatman pale  
To the better shore of the spirit-land.  
I shall know the loved who have gone before,  
And joyfully sweet will the meeting be,  
When over the river, the peaceful river,  
The angel of death shall carry me.

DE PINT WID OLD PETE.

UPON the hurricane deck of one of our gunboats, an elderly darkey, with a very philosophical and retrospective cast of countenance, squatted on his bundle, toasting his shins against the chimney and apparently plunged into a state of profound meditation. Finding upon inquiry, that he belonged to the Ninth Illinois, one of the most gallantly behaved and heavy losing regiments at the Fort Donaldson battle, I began to interrogate him upon the subject.

"Were you in the fight?"

"Had a little taste of it, sa."

"Stood your ground, did you?"

"No, sa, I runs."

"Run at the first fire, did you?"

"Yes, sa, and would hab run soona, had I know'd it war comin'."

"Why, that wasn't very creditable to your courage."

"Massa, dat isn't my line, sa; cookin's my profeshun."

"Well, but have you no regard for your reputation?"

"Yah, yah! reputation's nuffin to me by de side ob life."

"Do you consider *your* life worth more than other people's?"

"It is worth more to me, sa."

"Then you must value it very highly."

"Yes, sa, I does; more dan all dis world, more dan a million ob dollars, sa; for what would dat be worth to a man wid de bref out of him? Self-preservation am de first law wid me."



TOASTING HIS SHINS



"NO, SA, I RUNS."

"But why should you act upon a different rule from other men?"

"Because different men set different values upon their lives; mine is not in de market."

"But if you lost it, you would have the satisfaction of knowing that you died for your country."

"What satisfaction would dat be to me when de power ob feelin' was gone?"

"Then patriotism and honor are nothing to you?"

"Nuffin whatever, sa; I regard them as among the vanities."

"If our soldiers were like you, traitors might have broken up the government without resistance."

"Yes, sa; dar would hab been no help for it."

"Do you think any of your company would have missed you if you had been killed?"

"Maybe not, sa; a dead white man ain't much to dese sogers, let alone a dead negga; but I'd miss myself, and dat was de pint wid me."

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### I SEE THEE STILL.

CHARLES SPRAGUE.

ROCK'D her in the cradle,  
And laid her in the tomb. She was the  
*youngest*  
What fireside circle hath not felt the  
charm  
Of that sweet tie? The youngest ne'er  
*grow old*,  
The fond endearments of our earlier days  
We keep alive in them, and when they die  
Our youthful joys we bury with them.

I see thee still,  
Remembrance faithful to her trust,  
Call thee in beauty from the dust;  
Thou'rt ever in the morning light,  
Thou'rt with us through the gloomy night;  
In her ear I hear thee as of old—  
Then thy soft arm my neck enfold  
And thy sweet voice in my ear  
To every one to memory dear,  
I see thee still.

I see thee still;  
In every hallow'd token round;  
This little ring thy finger bound,  
This lock of hair thy forehead shaded,  
This silken chain by thee was braided,  
These flowers, all wither'd now, like thee,  
Sweet SISTER, thou didst cull for me;  
This book was thine; here didst thou read;  
This picture—ah! yes, here indeed  
I see thee still.

I see thee still;  
Here was thy summer noon's retreat,  
Here was thy favorite fireside seat;  
This was thy chamber—here, each day,  
I sat and watch'd thy sad decay;  
Here, on this bed, thou hast didst lie;  
Here, on this pillow, thou didst die.  
Dark hour! once more its woes unfold  
As then I saw thee, pale and cold,  
I see thee still.



I see thee still.  
 Thou art not in the grave confined—  
 Death cannot claim the immortal Mind:  
 Let Earth close o'er its sacred trust,  
 But Goodness dies not in the dust;

Thee, O my SISTER! 'tis not thee  
 Beneath the coffin's lid I see;  
 Thou to a fairer land art gone;  
 There, let me hope, my journey done,  
 To see thee still!

### EXECUTION OF JOAN OF ARC.

THOMAS DE QUINCEY.



HAVING placed the king on his throne, it was her fortune thenceforward to be thwarted. More than one military plan was entered upon which *she* did not approve. Too well she felt that the end was now at hand. Still, she continued to expose her person in battle as before; severe wounds had not taught her caution; and at length she was made prisoner by the Burgundians, and finally given up to the English. The object now was to vitiate the coronation of Charles VII, as the work of a witch; and, for this end, Joan was tried for sorcery. She resolutely defended herself from the absurd accusation.

Never, from the foundation of the earth, was there such a *trial* as this, if it were laid open in all its beauty of defence, and all its malignity of attack. O, child of France, shepherdess, peasant-girl! trodden under foot by all around thee, how I honor thy flashing intellect,—quick as the lightning, and as true to its mark,—that ran before France and laggard Europe by many a century, confounding the malice of the ensnarer, and making dumb the oracles of falsehood! “Would you examine me as a witness against *myself*?” was the question by which many times she defied their arts. The result of this trial was the condemnation of Joan to be burnt alive. Never did grim inquisitors doom to death a *fairer* victim by *baser* means.

Woman, sister! there are some things which you do not execute as well as your brother, man; no, nor ever will. Yet, sister, woman! cheerfully, and with the love that burns in depths of admiration, I acknowledge that you can do *one* thing as well as the best of men,—you can *die grandly*! On the twentieth of May, 1431, being then about nineteen years of age, Joan of Arc underwent her martyrdom. She was conducted before mid-day, guarded by eight spearmen, to a platform of prodigious height, constructed of wooden billets, supported by occasional walls of lath

and plaster, and traversed by hollow spaces in every direction, for the creation of air-currents.

With an undaunted soul, but a meek and saintly demeanor, the maiden encountered her terrible fate. Upon her head was placed a mitre, bearing the inscription, "*Relapsed heretic, apostate, idolatress.*" Her piety displayed itself in the most touching manner to the last, and her angelic forgetfulness of self was manifest in a most remarkable degree. The executioner had been directed to apply his torch from below. He did so. The fiery smoke rose upwards in billowing volumes. A monk was then standing at Joan's side. Wrapt up in his sublime office, he saw not the danger, but still persisted in his prayers. Even then, when the last enemy was racing up the fiery stairs to seize her, even at that moment, did this noblest of girls think only for him,—the one friend that would not forsake her,—and not for herself; bidding him with her last breath to care for his own preservation, but to leave *her* to God. "Go down," she said; "lift up the cross before me, that I may see it in dying, and speak to me pious words to the end." Then protesting her innocence, and recommending her soul to Heaven, she continued to pray as the flames leaped up and walled her in. Her last audible word was the name of Jesus. Sustained by faith in Him, in her last fight upon the scaffold, she had triumphed gloriously; victoriously she had tasted death.

Few spectators of this martyrdom were so hardened as to contain their tears. All the English, with the exception of a few soldiers who made a jest of the affair, were deeply moved. The French murmured that the death was cruel and unjust. "She dies a martyr!" "Ah, we are lost, we have burned a saint!" "Would to God that *my* soul were with *hers*!" Such were the exclamations on every side. A fanatic English soldier, who had sworn to throw a fagot on the funeral-pile, hearing Joan's last prayer to her Saviour, suddenly turned away, a penitent for life, saying everywhere that he had seen a dove, rising upon white wings to heaven from the ashes where she stood.

### THE CORAL INSECT.

MRS. SIGOURNEY.



Till on' toil on' ye ephemeral train,  
Who build in the tossing and treach-  
erous main;  
Toil on—for the wisdom of man ye  
mock,

With your sand based structures and domes  
of rock;  
Your columns the fathomless fountains lave,  
And your arches spring up to the crestled  
wave;

Ye're a puny race, thus to boldly rear  
 A fabric so vast, in a realm so drear,  
 Ye bind the deep with your secret zone,  
 The ocean is seal'd, and the surge a stone;  
 Fresh wreaths from the coral pavement  
 spring,  
 Like the terraced pride of Assyria's king;

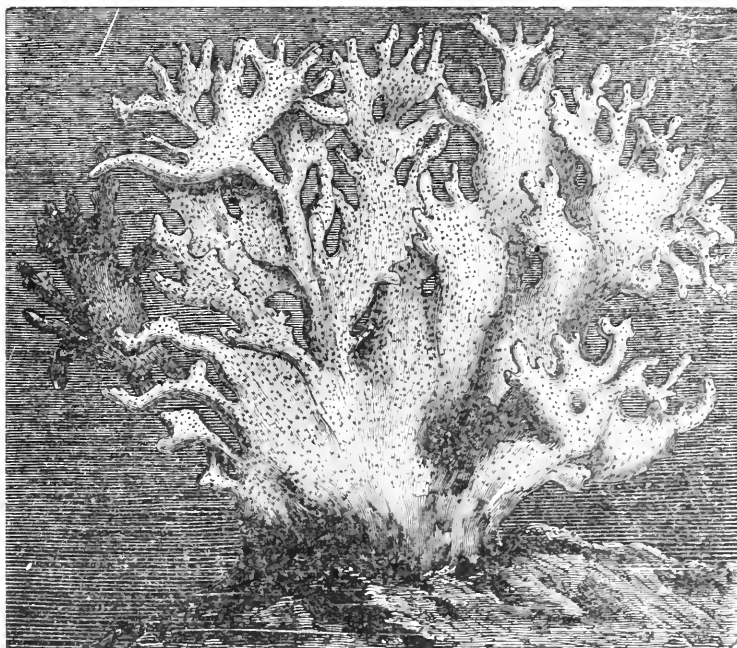
The turf looks green where the breakers  
 roll'd;  
 O'er the whirlpool ripens the rind of gold;  
 The sea-snatch'd isle is the home of men,

There's a poison drop in man's purest cup,  
 There are foes that watch for his cradle  
 breath;

And why need ye sow the floods with death?  
 With mouldering bones the deeps are white,  
 From the ice-clad pole to the tropics  
 bright;

The mermaid hath twisted her fingers cold  
 With the mesh of the sea-boy's curls of  
 gold,

And the gods of ocean have frown'd to see  
 The mariner's bed in their halls of glee;



CORAL REEF BUILDERS.

And the mountains exult where the wave  
 hath been.

But why do ye plant 'neath the billows dark  
 The wrecking reef for the gallant bark?  
 There are snares enough on the tented field,  
 'Mid the blossom'd sweets that the valleys  
 yield;

There are serpents to coil, ere the flowers are  
 up;

Hath earth no graves, that ye thus must  
 spread

The boundless sea for the thronging dead!

Ye build—ye build—but ye enter not in,  
 Like the tribes whom the desert dex'our'd in  
 their sin;

From the land of promise ye fele and die,  
 Ere its verdure gleams forth on your weary  
 eye;

As the kings of the cloud-crown'd pyra-  
mid,  
Their noteless bones in oblivion hid,

Ye slumber unmark'd 'mid the desolate main,  
While the wonder and pride of your works  
remain.

### THE COMING OF THANKSGIVING.

CHARLES DUDLEY WARNER.

**N**ONE of the best things in farming is gathering the chestnuts, hickory-nuts, butternuts, and even bush-nuts, in the late fall, after the frosts have cracked the husks, and the high winds have shaken them, and the colored leaves have strewn the ground. On a bright October day, when the air is full of golden sunshine, there is nothing quite so exhilarating as going nutting. Nor is the pleasure of it altogether destroyed for the boy by the consideration that he is making himself useful in obtaining supplies for the winter household. The getting-in of potatoes and corn is a different thing; that is the prose, but nutting is the poetry of farm life. I am not sure but the boy would find it very irksome, though, if he were obliged to work at nut-gathering in order to procure food for the family. He is willing to make himself useful in his own way. The Italian boy, who works day after day at a huge pile of pine-cones, pounding and cracking them and taking out the long seeds, which are sold and eaten as we eat nuts (and which are almost as good as pumpkin-seeds, another favorite with Italians), probably does not see the fun of nutting. Indeed, if the farmer-boy here were set at pounding off the walnut-shucks and opening the prickly chestnut-burs, as a task, he would think himself an ill-used boy. What a hardship the prickles in his fingers would be! But now he digs them out with his jack-knife, and enjoys the process on the whole. The boy is willing to do any amount of work if it is called play.

In nutting, the squirrel is not more nimble and industrious than the boy. I like to see a crowd of boys swarm over a chestnut grove; they leave a desert behind them like the seventeen years locusts. To climb a tree and shake it, to club it, to strip it of its fruit and pass to the next, is the sport of a brief time. I have seen a legion of boys scamper over our grass-plot under the chestnut-trees, each one as active as if he were a new patent picking-machine, sweeping the ground clean of nuts, and disappear over the hill before I could go to the door and speak to them about it. Indeed I have noticed that boys don't care much for conversation with

the owners of fruit-trees. They could speedily make their fortunes if they would work as rapidly in cotton-fields. I have never seen anything like it except a flock of turkeys busily employed removing grasshoppers from a piece of pasture.



NUTTING.

The New England boy used to look forward to Thanksgiving as the great event of the year. He was apt to get stents set him,—so much corn to husk, for instance, before that day, so that he could have an extra play-spell; and in order to gain a day or two, he would work at his task with the rapidity of half-a-dozen boys. He had the day after Thanksgiving always as a holiday, and this was the day he counted on. Thanksgiving itself was rather an awful festival,—very much like Sunday, except for the enormous dinner, which filled his imagination for months before as completely as it did his stomach for that day and a week after. There was an impression in the house that that dinner was the most important event since the landing from the Mayflower. Heliogabalus, who did not resemble a Pilgrim Father at all but who had prepared for himself in his

day some very sumptuous banquets in Rome, and ate a great deal of the best he could get (and liked peacocks stuffed with asafetida for one thing), never had anything like a Thanksgiving dinner; for do you suppose that he, or Sardanapalus either, ever had twenty-four different kinds of pie at one dinner? Therein many a New England boy is greater than the Roman emperor or the Assyrian king, and these were among the most luxurious eaters of their day and generation. But something more is necessary to make good men than plenty to eat, as Heliogabalus no doubt found when his head was cut off. Cutting off the head was a mode the people had of expressing disapproval of their conspicuous men. Nowadays they elect them to a higher office, or give them a mission to some foreign country, if they do not do well where they are.

For days and days before Thanksgiving the boy was kept at work evenings, pounding and paring and cutting up and mixing (not being allowed to taste much), until the world seemed to him to be made of fragrant spices, green fruit, raisins, and pastry,—a world that he was only yet allowed to enjoy through his nose. How filled the house was with the most delicious smells! The mince-pies that were made! If John had been shut up in solid walls with them piled about him, he couldn't have eaten his way out in four weeks. There were dainties enough cooked in those two weeks to have made the entire year luscious with good living, if they had been scattered along in it. But people were probably all the better for scrimping themselves a little in order to make this a great feast. And it was not by any means over in a day. There were weeks deep of chicken-pie and other pastry. The cold buttery was a cave of Aladdin, and it took a long time to excavate all its riches.

Thanksgiving Day itself was a heavy day, the hilarity of it being so subdued by going to meeting, and the universal wearing of the Sunday clothes, that the boy couldn't see it. But if he felt little exhilaration, he ate a great deal. The next day was the real holiday. Then were the merry-making parties, and perhaps, the skatings and sleigh-rides, for the freezing weather came before the governor's proclamation in many parts of New England. The night after Thanksgiving occurred, perhaps, the first real party that the boy had ever attended, with live girls in it, dressed so bewitchingly. And there he heard those philandering songs, and played those sweet games of forfeits, which put him quite beside himself, and kept him awake that night till the rooster crowed at the end of his first chicken nap. What a new world did that party open to him! I think it likely that he saw there, and probably did not dare say ten words to, some tall, graceful girl, much older than himself, who seemed to him

like a new order of being. He could see her face just as plainly in the darkness of his chamber. He wondered if she noticed how awkward he was, and how short his trousers-legs were. He blushed as he thought of his rather ill-fitting shoes; and determined, then and there, that he wouldn't be put off with a ribbon any longer, but would have a young man's necktie. It was somewhat painful thinking the party over, but it was delicious, too. He did not think, probably, that he would die for that tall, handsome girl; he did not put it exactly in that way. But he rather resolved to live for her,—which might in the end amount to the same thing. At least he thought that nobody would live to speak twice disrespectfully of her in his presence.



THE PUZZLED DUTCHMAN.

CHARLES F. ADAMS.



M a proken-hearted Deutscher,  
 Vot's villed mit grief und shame.  
 I dells you vot der drouple ish:  
*I doasn't know my name.*

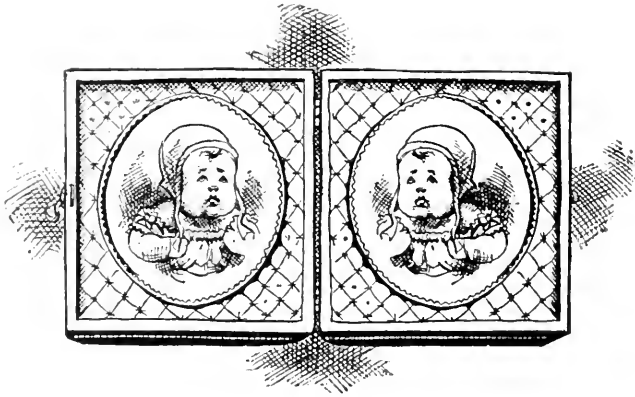
You dinks dis fery vunny, eh?  
 Ven you der sehtory hear,  
 You vill not vonder den so mooch,  
 It vas so seltrange und queer

Mine moder had two leedle twins:  
 Dey vas me und mine broder.  
 Ve lookt so fery mooch alike.  
 No von knew vich vrom toder.

Von off der poys vas "Yawcob,"  
 Und "Hans" der oder's name.  
 But den it made no tillerent.  
 Ve both got called der same.

Vell! von off us got tead,—  
 Yaw, Mynheer, dot ish so!  
 But vedder Hans or Yawcob,  
 Mine moder she don'd know.

Und so I am in drouples:  
 I gan't kit droo mine hed  
 Vedder I'm Hans vot's lifing,  
 Or Yawcob vot is tead!



ARTEMUS WARD AT THE TOMB OF SHAKSPEARE.

CHARLES F. BROWNE.

I'VE been lingerin by the Tomb of the lamentid Shakspeare.

It is a success.

I do not hes'tate to pronounce it as such.

You may make any use of this opinion that you see fit. If you think its publication will subswerve the cause of litteratoor, you may publicate.

I told my wife Betsey, when I left home, that I should go to the birth-place of the orthur of *Otheller* and other Plays. She said that as long as I kept out of Newgate she didn't care where I went. "But," I said, "don't you know he was the greatest Poit that ever lived? Not one of these common poits, like that young idyit who writes verses to our daughter, about the Roses as groses, and the breezes as blowsses—but a Boss poit—also a philoopher, also a man who knew a great deal about everything."

Yes, I've been to Stratford onto the Avon, the Birth-place of Shakepeare. Mr. S. is now no more. He's been dead over three hundred (300) years. The peple of his native town are justly proud of him. They cherish his mem'ry, and them as sell picturs of his birth-place, &c.,



make it profitable cherishin it. Almost everybody buys a pictur to put into their Albion.

"And this," I said, as I stood in the old church-yard at Stratford, beside a Tombstone, "this marks the spot where lies William W. Shakespeare. Alars! and this is the spot where—"

"You've got the wrong grave," said a man,—a worthy villager: "Shakespeare is buried inside the church."

"Oh," I said, "a boy told me this was it." The boy larked and put the shillin I'd given him into his left eye in a inglorious manner, and commenced moving backwards towards the street.

I pursood and captered him, and, after talking to him a spell in a sarkastic stile, I let him went.

William Shakespeare was born in Stratford in 1564. All the commentators, Shaksperian scholars, etsetry, are agreed on this, which is about the only thing they are agreed on in regard to him, except that his mantle hasn't fallen onto any poet or dramatist hard enough to hurt said poet or dramatist *much*. And there is no doubt if these commentators and persons continner investigatin Shakspeare's career, we shall not in doo time, know anything about it at all. When a mere lad little William attended the Grammar School, because, as he said, the Grammar School wouldn't attend him. This remarkable remark coming from one so young and inexperunced, set peple to thinkin there might be something in this lad. He subsequently wrote *Hamlet* and *George Barnwell*. When his kind teacher went to London to accept a position in the offices of the Metropolitan Railway, little William was chosen by his fellow-pupils to deliver a farewell address. "Go on, sir," he said, "in a glorious career. Be like a eagle, and soar, and the soarer you get the more we shall be gratified! That's so."

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### LAST HOURS OF WEBSTER.

EDWARD EVERETT.



AMONG the many memorable words which fell from the lips of our friend just before they were closed forever, the most remarkable are those which have been quoted by a previous speaker: "I still live." They attest the serene composure of his mind, the Christian heroism with which he was able to turn his consciousness in upon himself, and explore, step by step, the dark passage, (dark to

us, but to him, we trust, already lighted from above), which connects this world with the world to come. But I know not what words could have been better chosen to express his relation to the world he was leaving,—“I still live.” This poor dust is just returning to the dust from which it was taken, but I feel that I live in the affections of the people to whose services I have consecrated my days. “I still live.” The icy hand of death is already laid on my heart, but I shall still live in those words of counsel which I have uttered to my fellow-citizens, and which I now leave them as the bequest of a dying friend.

In the long and honored career of our lamented friend, there are efforts and triumphs which will hereafter fill one of the brightest pages of our history. But I greatly err if the closing scene,—the height of the religious sublime,—does not, in the judgment of other days, far transcend in interest the brightest exploits of public life. Within that darkened chamber at Marshfield was witnessed a scene of which we shall not readily find the parallel. The serenity with which he stood in the presence of the King of terrors, without trepidation or flutter, for hours and days of expectation; the thoughtfulness for the public business when the sands of life were so nearly run out; the hospitable care for the reception of the friends who came to Marshfield; that affectionate and solemn leave separately taken, name by name, of wife, and children, and kindred, and family,—down to the humblest members of the household; the designation of the coming day, then near at hand, when “all that was mortal of Daniel Webster should cease to exist;” the dimly-recollected strains of the funeral poetry of Gray; the last faint flash of the soaring intellect; the feebly-murmured words of Holy Writ repeated from the lips of the good physician, who, when all the resources of human art had been exhausted, had a drop of spiritual balm for the parting soul; the clasped hands; the dying prayers. Oh! my fellow-citizens, this is a consummation over which tears of pious sympathy will be shed ages after the glories of the forum and the senate are forgotten.

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*PAT'S CRITICISM.*

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CHARLES F. ADAMS.



HERE'S a story that old  
But good if twice told,  
Of a doctor of limited skill,

Who cured beast and man  
On the "cold water plan,"  
Without the small help of a pill.

On his portal of pine  
 Hung an elegant sign,  
 Depicting a beautiful rill,  
 And a lake where a sprite,  
 With apparent delight,  
 Was sporting in sweet dishabille.

When the doctor with pride  
 Stepped up to his side,  
 Saying, "Pat, how is that for a sign,"  
 "There's wan thing," says Pat,  
 "You've lift out o' that,  
 Which, be jabers! is quite a mistake



"PAT, HOW IS THAT FOR A SIGN?"

Pat McCarty one day  
 As he sauntered that way,  
 Stood and gazed at that portal of pine;

It's trim and it's nate;  
 But, to make it complete,  
 Ye shud have a foine burd on the lake."

"Ah! indeed! pray then, tell,  
To make it look well,  
What bird do you think it may lack?"

Says Pat, "Of the same  
I've forgotten the name,  
But the song that he sings is 'Quack! quack!'"



### THE LITTLE MATCH-GIRL.

HANS CHRISTIAN ANDERSEN.

**I**T was very cold, the snow fell, and it was almost quite dark; for it was evening—yes, the last evening of the year. Amid the cold and the darkness, a poor little girl, with bare head and naked feet, was roaming through the streets. It is true she had a pair of slippers when she left home, but they were not of much use. They were very large slippers; so large, indeed, that they had hitherto been used by her mother; besides, the little creature lost them as she hurried across the street, to avoid two carriages that were driving very quickly past. One of the slippers was not to be found, and the other was pounced upon by a boy, who ran away with it, saying that it would serve for a cradle when he should have children of his own. So the little girl went along, with her little bare feet that were red and blue with cold. She carried a number of matches in an old apron, and she held a bundle of them in her hand. Nobody had bought anything from her the whole livelong day; nobody had even given her a penny.

Shivering with cold and hunger, she crept along, a perfect picture of misery—poor little thing! The snow-flakes covered her long, flaxen hair, which hung in pretty curls round her throat; but she heeded them not now. Light were streaming from all the windows, and there was a savory smell of roast goose; for it was New Year's Eve. And this she *did* heed.

She now sat down, cowering in a corner formed by two houses, one of which projected beyond the other. She had drawn her little feet under her, but she felt colder than ever; yet she dared not return home, for she had not sold a match, and could not bring home a penny! She would certainly be beaten by her father; and it was cold enough at home, besides—for they had only the roof above them, and the wind came howling through it, though the largest holes had been stopped with straw and rags. Her little hands were nearly frozen with cold. Alas! a single match might do her some good, if she might only draw one out of the bundle, and rub it against the wall, and warm her fingers.

So at last she drew one out. Ah! how it sheds sparks, and how it burns! It gave out a warm, bright flame, like a little candle, as she held her hands over it,—truly it was a wonderful little sight! It really seemed to the little girl as if she were sitting before a large iron stove, with polished brass feet, and brass shovel and tongs. The fire burned so brightly, and warmed so nicely, that the little creature stretched out her feet to warm them likewise, when lo! the flame expired, the stove vanished, and left nothing but the little half-burned match in her hand.

She rubbed another match against the wall. It gave a light, and where it shone upon the wall, the latter became as transparent as a veil, and she could see into the room. A snow-white table-cloth was spread upon the table, on which stood a splendid china dinner-service, while a roast goose stuffed with apples and prunes, sent forth the most savory fumes. And what was more delightful still to see, the goose jumped down from the dish, and waddled along the ground with a knife and fork in its breast, up to the poor girl. The match then went out, and nothing remained but the thick, damp wall.

She lit yet another match. She now sat under the most magnificent Christmas tree, that was larger, and more superbly decked, than even the one she had seen through the glass door at the rich merchant's. A thousand tapers burned on its green branches, and gay pictures, such as one sees on shields, seemed to be looking down upon her. She stretched out her hands, but the match then went out. The Christmas lights kept rising higher and higher. They now looked like stars in the sky. One of them fell down, and left a long streak of fire. "Somebody is now dying," thought the little girl,—for her old grandmother, the only person who had ever loved her, and who was now dead, had told her, that, when a star falls, it is a sign that a soul is going up to heaven.

She again rubbed a match upon the wall, and it was again light all round; and in the brightness stood her old grandmother, clear and shining

like a spirit, yet looking so mild and loving. "Grandmother," cried the little one, "oh, take me with you! I know you will go away when the match goes out,—you will vanish like the warm stove, and the delicious roast goose, and the fine, large Christmas-tree!" And she made haste to rub the whole bundle of matches, for she wished to hold her grandmother fast. And the matches gave a light that was brighter than noonday. Her grandmother had never appeared so beautiful nor so large. She took the little girl in her arms, and both flew upwards, ah, radiant and joyful, far, far above mortal ken, where there was neither cold, nor hunger, nor care to be found; where there was no rain, no snow, or stormy wind, but calm, sunny days the whole year round.

But, in the cold dawn, the poor girl might be seen leaning against the wall, with red cheeks and smiling mouth; she had been frozen on the last night of the old year. The new year's sun shone upon the little dead girl! She sat still holding the matches, one bundle of which was burned. People said: "She tried to warm herself." Nobody dreamed of the fine things she had seen, nor in what splendor she had entered, along with her grandmother, upon the joys of the New Year.

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THE RAVEN.

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EDGAR A. POE.

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**O**NCE upon a midnight dreary, while I  
pondered, weak and weary,

Over many a quaint and curious  
volume of forgotten lore,—

While I nodded, nearly napping,  
suddenly there came a tapping,

As of some one gently rapping, rap-  
ping at my chamber-door.

"'Tis some visitor," I mutter'd, "tapping at  
my chamber door—

Only this, and nothing more."

Ah, distinctly I remember, it was in the bleak  
December,

And each separate dying ember wrought its  
ghost upon the floor,

Eagerly I wished the morrow; vainly I had  
sought to borrow

From my books surcease of sorrow—sorrow  
for the lost Lenore,—

For the rare and radiant maiden whom the  
angels name Lenore,—

Nameless here forevermore.

And the silken, sad, uncertain rustling of each  
purple curtain,

Thrilled me,—filled me with fantastic terrors  
never felt before;

So that low, to still the beating of my heart,  
I stood repeating,

"'Tis some visitor entreating entrance at my  
chamber door,—

Some late visitor entreating entrance at my  
chamber door,

That it is, and nothing more."

Presently my soul grew stronger: hesitating  
then no longer,

"Sir," said I, "or Madam, truly your for-  
giveness I implore;

But the fact is, I was napping, and so gently  
you came rapping,

And so faintly you came tapping, tapping at  
my chamber-door,

That I scarce was sure I heard you"—here I  
opened wide the door:

Darkness there, and nothing more.

Deep into that darkness peering, long I stood  
there, wondering, fearing,

Doubting, dreaming dreams no mortals ever  
dared to dream before;

But the silence was unbroken, and the still-  
ness gave no token,

And the only word there spoken was the  
whispered word, "Lenore!"

This I whispered, and an echo murmured  
back the word, "LENORE!"

Merely this, and nothing more.

Back into the chamber turning, all my soul  
within me burning,

Soon again I heard a tapping, something  
louder than before.

"Surely," said I, "surely that is something  
at my window-lattice;

Let me see then what thereat is and this  
mystery explore,—

Let my heart be still a moment, and this  
mystery explore:—

'Tis the wind, and nothing more."

Open here I flung the shutter, when, with  
many a flirt and flutter,

In there stepped a stately raven of the saintly  
days of yore.

Not the least obeisance made he; not a  
minute stopped or stayed he;

But, with mien of lord or lady, perched above  
my chamber-door,—

Perched upon a bust of Pallas, just above my  
chamber-door—

Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy  
into smiling,

By the grave and stern decorum of the coun-  
tenance it wore,

"Though thy crest be shorn and shaven,  
thou," I said, "art sure no craven;

Ghastly, grim, and ancient raven, wandering  
from the nightly shore,

Tell me what thy lordly name is on the  
night's Plutonian shore?"

Quoth the raven, "Nevermore!"

Much I marvel'd this ungainly fowl to hear  
discourse so plainly,

Though its answer little meaning, little rele-  
vaney bore;

For we cannot help agreeing that no living  
human being

Ever yet was blessed with seeing bird above  
his chamber-door,

Bird or beast upon the sculptured bust above  
his chamber-door

With such name as "Nevermore!"

But the raven, sitting lonely on the placid  
bust, spoke only

That one word, as if his soul in that one word  
he did outpour.

Nothing further then he uttered; not a feath-  
er then he fluttered—

Till I scarcely more than muttered, "Other  
friends have flown before,

On the morrow he will leave me, as my hopes  
have flown before.

Then the bird said, "Nevermore!"

Startled at the stillness, broken by reply so  
aptly spoken,

"Doubtless," said I, "what it utters is its  
only stock and store,

Caught from some unhappy master, whom  
unmerciful disaster

Follow'd fast and follow'd faster, till his songs  
one burden bore,

Till the dirges of his hope that melancholy  
burden bore,"

Of—"Never—nevermore!"

But the raven still beguiling all my sad soul  
into smiling,

Straight I wheel'd a cushioned seat in front  
of bird and bust and door,

Then, upon the velvet sinking, I betook myself to linking

Fancy unto fancy, thinking what this ominous bird of yore—

What this grim, ungainly, ghastly, gaunt, and ominous bird of yore Meant in croaking "Nevermore!"

This I sat engaged in guessing, but no syllable expressing

To the fowl whose fiery eyes now burned into my bosom's core;

This and more I sat divining, with my head at ease reclining

On the cushion's velvet lining that the lamp-light gloated o'er,

But whose velvet violet lining with the lamp-light gloating o'er She shall press—ah! nevermore!

Then methought the air grew denser, perfumed from an unseen censer

Swung by seraphim, whose foot-falls tinkled on the tufted floor,

"Wretch," I cried, "thy God hath lent thee,—by these angels he hath sent thee

Respite—respite and nepenthe from thy memories of Lenore!

Quaff, oh, quaff this kind nepenthe, and forget this lost Lenore!"

Quoth the raven, "Nevermore!"

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!

Whether tempter sent, or whether tempest tossed thee here ashore,

Desolate, yet all unhaunted, on this desert land enchanted—

On this home by horror haunted—tell me truly, I implore,—

Is there—is there balm in Gilead?—tell me—tell me, I implore!"

Quoth the raven, "Nevermore!"

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!

By that heaven that bends above us, by that God we both adore,

Tell this soul, with sorrow laden, if within the distant Aidenn,

It shall clasp a sainted maiden, whom the angels name Lenore;

Clasp a rare and radiant maiden, whom the angels name Lenore!"

Quoth the raven, "Nevermore!"

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting,—

"Get thee back into the tempest and the night's Plutonian shore.

Leave no black plume as a token of that lie thy soul hath spoken!

Leave my loneliness unbroken!—quit the bust above my door!

Take thy beak from out my heart, and take thy form from off my door!"

Quoth the raven, "Nevermore!"

And the raven, never flitting, still is sitting, still is sitting

On the pallid bust of Pallas, just above my chamber-door;

And his eyes have all the seeming of a demon's that is dreaming,

And the lamp-light o'er him streaming throws his shadow on the floor;

And my soul from out that shadow that lies floating on the floor

Shall be lifted—nevermore!

### THE FIRE-FIEND.

C. D. GARDETTE.

**I**n the deepest death of Midnight, while the sad and solemn swell

Still was floating, faintly echoed from the Forest Chapel Bell—

Floating, flittingly floating o'er the sable waves of air

That were through the Midnight rolling, chafed and billowy with the tolling—

In my chamber I lay dreaming by the fire-light's fitful gleaming,

And my dreams were dreams foreshadowed on a heart fore doomed to Care!



As the last long lingering echo of the Mid  
night's mystic chime—

Lifting through the sable billows to the  
Thither Shore of Time—

Leaving on the starless silence not a token  
nor a trace—

In a quivering sigh departed; from my  
couch in fear I started:

Started to my feet in terror, for my Dream's  
phantasmal Error

Painted in the fitful fire, a frightful, fiend-  
ish, flaming face!

On the red hearth's reddest centre, from a  
blazing knot of oak,

Seemed to gibe and grin this Phantom when  
in terror I awoke,

And my slumberous eyelids straining as I  
staggered to the floor,

Still in that dread Vision seeming, turned my  
gaze toward the gleaming

Hearth, and—there!—oh, God! I saw It!  
and from out Its flaming jaw It

Spat a ceaseless, seething, hissing, bubbling,  
gurgling stream of gore!

Speechless; struck with stony silence; fro-  
zen to the floor I stood,

Till methought my brain was hissing with  
that hissing, bubbling blood:—

Till I felt my life-stream oozing, oozing from  
those lambent lips:—

Till the Demon seemed to name me:—then  
a wondrous calm o'ercame me,

And my brow grew cold and dewy, with a  
death-damp stiff and gluey,

And I fell back on my pillow in apparent  
soul-eclipse!

Then, as in Death's seeming shadow, in the  
icy Pall of Fear

I lay stricken, came a hoarse and hideous  
murmur to my ear:—

Came a murmur like the murmur of assas-  
sins in their sleep:—

Muttering, "Higher! higher! higher! I am  
Demon of the Fire!

I am Arch-Fiend of the Fire! and each  
blazing roof's my pyre,

And my sweetest incense is the blood and  
tears my victims weep!

How I revel on the Prairie! How I roar  
among the Pines!

How I laugh when from the village o'er the  
snow the red flame shines,

And I hear the shrieks of terror, with a Life  
in every breath!

How I scream with lambent laughter as I  
hurl each crackling rafters

Down the fell abyss of Fire, until higher!  
higher! higher!

Leap the High-Priests of my Altar in their  
merry Dance of Death!

"I am Monarch of the Fire! I am Vassal-  
King of Death!

World-encircling, with the shadow of its  
Doom upon my breath!

With the symbol of Hereafter flaming from  
my fatal face!

I command the Eternal Fire! Higher!  
higher! higher! higher!

Leap my ministering Demons, like Phantas-  
magoric lemans

Hugging Universal Nature in their hideous  
embrace!"

Then a sombre silence shut me in a solemn,  
shrouded sleep,

And I slumbered, like an infant in the "Cra-  
dle of the Deep,"

Till the Belfry in the Forest quivered with  
the matin stroke,

And the martins, from the edges of its hien-  
hidded ledges,

Shimmered through the russet arches where  
the Light in torn files marches,

Like a routed army struggling through the  
serried ranks of oak.

Through my ivy fretted casement filtered in  
a tremulous note

From the tall and stately linden where a Ro-  
bin swelled his throat —

Querulous, quaker-crested Robin, calling  
quantly for his mate!

Then I started up, unbidden, from my stum-  
ber Nightmare ridd-n,

With the memory of that Dis- Demon in my  
central Fire,

On my eye's interior mirror like the shadow  
of a Fate!

Ah! the fiendish Fire had smouldered to a  
white and formless heap,  
And no knot of oak was flaming as it flamed  
upon my sleep;  
But around its very centre, where the Demon  
Face had shone,

Forked Shadows seemed to linger, pointing  
as with spectral finger  
To a Bible, massive, golden, on a table car-  
ved and olden—  
And I bowed, and said, "All Power is of  
God, of God alone!"



RETRIBUTION.

A. LINCOLN.

**T**HE Almighty has His own purposes. "Woe unto the world because of offences! for it must needs be that offences come; but woe to that man by whom the offence cometh." If we shall suppose that American slavery is one of those offences which, in the providence of God, must needs come, but which, having continued through His appointed time, He now wills to remove, and that He gives to

both North and South this terrible war, as the woe due to those by whom the offence came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to Him! Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "The judgments of the Lord are true and righteous altogether."

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and a lasting peace among ourselves, and with all nations.

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### JENKINS GOES TO A PICNIC.

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MARIA ANN recently determined to go to a picnic.

Maria Ann is my wife—unfortunately she had planned it to go alone, so far as I am concerned, on that picnic excursion; but when I heard about it, I determined to assist.

She *pretended* she was very glad; I don't believe she was.

"It will do you good to get away from your work a day, poor fellow," she said; "and we shall so much enjoy a cool morning ride on the cars, and a dinner in the woods."

On the morning of that day, Maria Ann got up at five o'clock. About three minutes later she disturbed my slumbers, and told me to come to breakfast. I told her I wasn't hungry, but it didn't make a bit of difference, I had to get up. The sun was up; I had no idea that the sun began business so early in the morning, but there he was.

"Now," said Maria Ann, "we must fly around, for the cars start at half-past six. Eat all the breakfast you can, for you won't get anything more before noon."

I could not eat anything so early in the morning. There was ice to be pounded to go around the pail of ice-cream, and the sandwiches to be cut, and I thought I would never get the legs of the chicken fixed so that I could get the cover on the big basket. Maria Ann flew around and

piled up groceries for me to pack, giving directions to the girl about taking care of the house, and putting on her dress all at once. There is a deal of energy in that woman, perhaps a trifle too much.

At twenty minutes past six I stood on the front steps, with a basket on one arm and Maria Ann's waterproof on the other, and a pail in each hand, and a bottle of vinegar in my coat-skirt pocket. There was a camp-chair hung on me somewhere, too, but I forget just where.

"Now," said Maria Ann, "we must run or we shall not catch the train."

"Maria Ann," said I, "that is a reasonable idea. How do you suppose I can run with all this freight?"

"You must, you brute. You always try to tease me. If you don't want a scene on the street, you will start, too."

So I ran.

I had one comfort, at least. Maria Ann fell down and broke her parasol. She called me a brute again because I laughed. She drove me all the way to the depot at a brisk trot, and we got on the cars; but neither of us could get a seat, and I could not find a place where I could set the things down, so I stood there and held them.

"Maria," I said, "how is this for a cool morning ride?"

Said she, "You are a brute, Jenkins."

Said I, "You have made *that* observation before, my love."

I kept my courage up, yet I knew there would be an hour of wrath when we got home. While we were getting out of the cars, the bottle in my coat-pocket broke, and consequently I had one boot half-full of vinegar all day. That kept me pretty quiet, and Maria Ann ran off with a big whiskered music-teacher, and lost her fan, and got her feet wet, and tore her dress, and enjoyed herself *so much*, after the fashion of picnic goers.

I thought it would never come dinner-time, and Maria Ann called me a pig because I wanted to open our basket before the rest of the baskets were opened.

At last dinner came—the "nice dinner in the woods," you know. Over three thousand little red ants had got into our dinner, and they were worse to pick out than fish-bones. The ice-cream had melted, and there was no vinegar for the cold meat, except what was in my boot, and of course that was of no immediate use. The music-teacher spilled a cup of hot coffee on Maria Ann's head, and pulled all the frizzles out trying to wipe off the coffee with his handkerchief. Then I sat on a piece of raspberry-pie, and spoiled my white pants, and concluded I didn't want

anything more. I had to stand up against a tree the rest of the afternoon. The day offered considerable variety, compared to every-day life, but there were so many drawbacks that I did not enjoy it so much as I might have done.



THE LITTLE CONQUEROR.

CHARLES F. ADAMS.

<p><b>W</b>AS midnight; not a sound was heard;          Within the —“ Papa! won't 'ou 'look          An' see my pooty 'ittle house?          I wis' 'ou wouldn't wead 'ou book ”—</p> <p>“ Within the palace, where the king          Upon his couch in anguish lay ”—          “Papa! Pa-pa! I wis' 'ou'd tum          An' have a 'ittle tonty play—”</p>	<p>“ No gentle hand was there to bring          The cooling draft, or bathe his brow;          His courtiers, and his pages gone ”—          “ Tum, papa, tum; I want 'ou now— ”</p> <p>Down goes the book with needless force,          And, with expression far from mild,          With sullen air, and clouded brow,          I seat myself beside the child.</p>
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Her little, trusting eyes of blue  
 With mute surprise gaze in my face,  
 As if, in its expression, stern,  
 Re-proof, and censure, she could trace;  
 Anon her little bosom heaves,  
 Her rosy lip begins to curl;

And, with a quiv'ring chin, she sobs;  
 "Papa don't 'uv his 'ittle dirl!"  
 King, palace, book—all are forgot;  
 My arms are 'round my darling thrown—  
 The thunder cloud has burst, and, lo!  
 Tears fall and mingle with her own.

### PLEDGE WITH WINE.

“**P**LEDGE with wine—pledge with wine!” cried the young and thoughtless Harry Wood. “Pledge with wine,” ran through the brilliant crowd.

The beautiful bride grew pale—the decisive hour had come, —she pressed her white hands together, and the leaves of her bridal wreath trembled on her pure brow; her breath came quicker, her heart beat wilder. From her childhood she had been most solemnly opposed to the use of all wines and liquors.

“Yes, Marion, lay aside your scruples for this once,” said the Judge, in a low tone, going towards his daughter, “the company expect it, do not so seriously infringe upon the rules of etiquette;—in your own house act as you please; but in mine, for this once please me.”

Every eye was turned towards the bridal pair. Marion’s principles were well known. Henry had been a convivialist, but of late his friends noticed the change in his manners, the difference in his habits—and tonight they watched him to see, as they sneeringly said, if he was tied down to a woman’s opinion so soon.

Pouring a brimming beaker, they held it with tempting smiles towards Marion. She was very pale, though more composed, and her hand shook not, as smiling back, she gratefully accepted the crystal tempter and raised it to her lips. But scarcely had she done so, when every hand was arrested by her piercing exclamation of “Oh, how terrible!” “What is it?” cried one and all, thronging together, for she had slowly carried the glass at arm’s length, and was fixedly regarding it as though it were some hideous object.

“Wait,” she answered, while an inspired light shone from her dark eyes, “wait and I will tell you. I see,” she added, slowly pointing one jewelled finger at the sparkling ruby liquid, “a sight that beggars all description; and yet listen; I will paint it for you if I can: It is a lonely

spot; tall mountains, crowned with verdure, rise in awful sublimity around; a river runs through, and bright flowers grow to the water's edge. There is a thick, warm mist that the sun seeks vainly to pierce; trees, lofty and beautiful, wave to the airy motion of the birds; but there, a group of Indians gather; they flit to and fro with something like sorrow upon their dark brow; and in their midst lies a manly form, but his cheek, how deathly; his eye wild with the fitful fire of fever. One friend stands beside him, nay, I should say kneels, for he is pillowing that poor head upon his breast.

"Genius in ruins. Oh! the high, holy-looking brow! Why should death mark it, and he so young? Look how he throws the damp curls! see him clasp his hands! hear his thrilling shrieks for life! mark how he clutches at the form of his companion, imploring to be saved. Oh! hear him call piteously his father's name; see him twine his fingers together as he shrieks for his sister—his only sister—the twin of his soul—weeping for him in his distant native land.

"See!" she exclaimed, while the bridal party shrank back, the untasted wine trembling in their faltering grasp, and the Judge fell, overpowered, upon his seat; "see! his arms are lifted to heaven; he prays, how wildly, for mercy! hot fever rushes through his veins. The friend beside him is weeping; awe-stricken, the dark men move silently, and leave the living and dying together."

There was a hush in that princely parlor, broken only by what seemed a smothered sob, from some manly bosom. The bride stood yet upright, with quivering lip, and tears stealing to the outward edge of her lashes. Her beautiful arm had lost its tension, and the glass, with its little troubled red waves, came slowly towards the range of her vision. She spoke again; every lip was mute. Her voice was low, faint, yet awfully distinct: she still fixed her sorrowful glance upon the wine-cup.

"It is evening now; the great white moon is coming up, and her beams lay gently on his forehead. He moves not; his eyes are set in their sockets; dim are their piercing glances; in vain his friend whispers the name of father and sister—death is there. Death! and no soft hand, no gentle voice to bless and soothe him. His head sinks back! one convulsive shudder! he is dead!"

A groan ran through the assembly, so vivid was her description, so unearthly her look, so inspired her manner, that what she described seemed actually to have taken place then and there. They noticed also, that the bridegroom hid his face in his hands and was weeping.

"Dead!" she repeated again, her lips quivering faster and faster, and

her voice more and more broken: "and there they scoop him a grave; and there without a shroud, they lay him down in the damp reeking earth. The only son of a proud father, the only idolized brother of a fond sister. And he sleeps to-day in that distant country, with no stone to mark the spot. There he lies—my father's son—my own twin brother! a victim to this deadly poison." "Father," she exclaimed, turning suddenly, while the tears rained down her beautiful cheeks, "father, shall I drink it now?"

The form of the old Judge was convulsed with agony. He raised his head, but in a smothered voice he faltered—"No, no, my child, in God's name no."

She lifted the glittering goblet, and letting it suddenly fall to the floor it was dashed into a thousand pieces. Many a tearful eye watched her movements, and instantaneously every wine-glass was transferred to the marble table on which it had been prepared. Then, as she looked at the fragments of crystal, she turned to the company, saying:—"Let no friend, hereafter, who loves me, tempt me to peril my soul for wine. Not firmer the everlasting hills than my resolve, God helping me, never to touch or taste that terrible poison. And he to whom I have given my hand; who watched over my brother's dying form in that last solemn hour, and buried the dear wanderer there by the river in that land of gold, will, I trust, sustain me in that resolve. Will you not, my husband?"

His glistening eyes, his sad, sweet smile was her answer.

The Judge left the room, and when an hour later he returned, and with a more subdued manner took part in the entertainment of the bridal guests, no one could fail to read that he, too, had determined to dash the enemy at once and forever from his princely rooms.

Those who were present at that wedding, can never forget the impression so solemnly made. Many from that hour forswore the social glass.

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### PAPA'S LETTER.

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**I** WAS sitting in my study,  
 Writing letters, when I heard,  
 "Please, dear mamma, Mary told me  
 Mamma mustn't be disturbed.  
 "But I'm tired of the kitty,  
 Want some ozzier fing to do.  
 Writing letters, is 'ou, mamma?  
 Tan't I wite a letter too?"

"Not now, darling, mamma's busy;  
 Run and play with kitty, now."  
 "No, no, mamma; me wite letter,  
 Tan if 'ou will show me how."

I would paint my darling's portrait  
 As his sweet eyes searched my face—  
 Hair of gold and eyes of azure,  
 Form of childish, witching graco.



But the eager face was clouded,  
 As I slowly shook my head,  
 Till I said, "I'll make a letter  
 Of you, darling boy, instead."

So I parted back the tresses  
 From his forehead high and white  
 And a stamp in sport I pasted  
 'Mid its waves of golden light.

Then I said, "Now, little letter,  
 Go away and bear good news."  
 And I smiled as down the staircase  
 Clattered loud the little shoes.

Leaving me, the darling hurried  
 Down to Mary in his glee,  
 'Mamma's witing lots of letters;  
 'I'se a letter, Mary—see!"

No one heard the little prattler,  
 As once more he climbed the stair,  
 Reached his little cap and tippet,  
 Standing on the entry stair.

No one heard the front door open,  
 No one saw the golden hair,  
 As it floated o'er his shoulders  
 In the crisp October air.

Down the street the baby hastened  
 Till he reached the office door.  
 "I'se a letter Mr. Postman;  
 Is there room for any more?"

"'Cause dis letter's doin' to papa,  
 Papa lives with God, 'ou know,

Mamma sent me for a letter,  
 Does 'ou fink 'at I tan go?"

But the clerk in wonder answered,  
 "Not to-day, my little man,"  
 "Den I'll find anouzzer office,  
 'Cause I must do if I tan."

Fain the clerk would have detained him  
 But the pleading face was gone,  
 And the little feet were hastening—  
 By the busy crowd swept on.

Suddenly the crowd was parted,  
 People fled to left and right,  
 As a pair of maddened horses  
 At the moment dashed in sight.

No one saw the baby figure—  
 No one saw the golden hair,  
 Till a voice of frightened sweetness  
 Rang out on the autumn air.

'Twas too late—a moment only  
 Stood the beauteous vision there,  
 Then the little face lay lifeless,  
 Covered o'er with golden hair.

Reverently they raised my darling,  
 Brushed away the curls of gold,  
 Saw the stamp upon the forehead,  
 Growing now so icy cold.

Not a mark the face disfigured,  
 Showing where a hoof had trod;  
 But the little life was ended—  
 Papa's letter" was with God.

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*SEWING ON A BUTTON.*

J. M. BAILEY.

**I**T is bad enough to see a bachelor sew on a button, but he is the embodiment of grace alongside of a married man. Necessity has compelled experience in the case of the former, but the latter has always depended upon some one else for this service, and fortunately for the sake of society, it is rarely he is obliged to resort to the needle himself. Sometimes the patient wife scalds her right hand, or runs a

sliver under the nail of the index finger of that hand, and it is then the man clutches the needle around the neck, and forgetting to tie a knot in the thread commences to put on the button. It is always in the morning, and from five to twenty minutes after he is expected to be down street. He lays the button exactly on the site of its predecessor, and pushes the needle through one eye, and carefully draws the thread after, leaving about three inches of it sticking up for leeway. He says to himself,—“Well, if women don’t have the easiest time I ever see.” Then he comes back the other way, and gets the needle through the cloth well enough, and lays himself out to find the eye, but in spite of a great deal of patient jabbing, the needle point persists in bucking against the solid parts of that button, and finally, when he loses patience, his fingers catch the thread, and that three inches he had left to hold the button slips through the eye in a twinkling, and the button rolls leisurely across the floor. He picks it up without a single remark, out of respect to his children, and makes another attempt to fasten it. This time when coming back with the needle he keeps both the thread and button from slipping by covering them with his thumb, and it is out of regard for that part of him that he feels around for the eye in a very careful and judicious manner; but eventually losing his philosophy as the search becomes more and more hopeless, he falls to jabbing about in a loose and savage manner, and it is just then the needle finds the opening, and comes up through the button and part way through his thumb with a celerity that no human ingenuity can guard against. Then he lays down the things, with a few familiar quotations, and presses the injured hand between his knees, and then holds it under the other arm, and finally jams it into his mouth, and all the while he prances about the floor, and calls upon heaven and earth to witness that there has never been anything like it since the world was created, and howls, and whistles, and moans, and sobs. After awhile, he calms down, and puts on his pants, and fastens them together with a stick, and goes to his business a changed man.

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*LIFE FROM DEATH.*

HORATIUS BONAR.



THE star is not extinguished when it sets  
 Upon the dull horizon, it but goes  
 To shine in other skies, then reappear  
 In ours, as fresh as when it first

arose.

The river is not lost, when, o'er the rock,  
 It pours its flood into the abyss below,  
 Its scattered force re-gathering from the  
 shock,  
 It hastens onward with yet fuller flow.

The bright sun dies not, when the shading orb  
Of the eclipsing moon obscures its ray  
It still is shining on; and soon to us  
Will burst undimmed into the joy of day.

The lily dies not, when both flower and leaf  
Fade, and are strewed upon the chill, sad ground;  
Gone down for shelter to its mother-earth,  
'Twill rise, re-bloom, and shed its fragrance round.

The dew-drop dies not, when it leaves the flower,  
And passes upward on the beam of morn;  
It does but hide itself in light on high,  
To its loved flower at twilight, to return.

The fine gold has not perished, when the flame  
Seizes upon it with consuming glow;  
In freshened splendor it comes forth anew,  
To sparkle on the monarch's throne or brow.

Thus in the quiet joy of kindly trust,  
We bid each parting saint a brief farewell;  
Weeping, yet smiling, we commit their dust  
To the safe keeping of the silent cell.

The day of re-appearing! how it speeds!  
He who is true and faithful speaks the word.  
Then shall we ever be with those we love—  
Then shall we be forever with the Lord.

BETTY AND THE BEAR.

**I**N a pioneer's cabin out West, so they say,  
A great big black grizzly trotted one day,  
And seated himself on the hearth, and began  
To lap the contents of a two-gallon pan



Of milk and potatoes,—an excellent meal,—  
And then looked about to see what he could steal.

The lord of the mansion awoke from his sleep,  
And, hearing a racket, he ventured to peep  
Just out in the kitchen, to see what was there,  
And was scared to behold a great grizzly bear.

So he screamed in alarm to his slumbering frow,  
"Thar's a bar in the kitching as big's a cow!"  
"A what?" "Why a bar!" "Well, murder him, then!"  
"Yes, Betty, I will, if you'll first venture in."  
So Betty leaped up, and the poker she seized,  
While her man shut the door, and against it he squeezed.

As Betty then laid on the grizzly her blows,  
Now on his forehead, and now on his nose,  
Her man through the key-hole kept shouting within,  
"Well done, my brave Betty, now hit him agin,  
Now a rap on the ribs, now a knock on the snout,  
Now poke with the poker, and poke his eyes out."  
So, with rapping and poking, poor Betty alone,  
At last laid Sir Bruin as dead as a stone.



Now when the old man saw the bear was no more,  
 He ventured to poke his nose out of the door,  
 And there was the grizzly, stretched on the floor.  
 Then off to the neighbors he hastened, to tell  
 All the wonderful things that that morning befell;  
 And he published the marvellous story afar,  
 How "me and my Betty jist slaughtered a bar!  
 O yes, come and see, all the neighbors hev sid it,  
 Come see what we did, ME and Betty, we did it."

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### THE FREEDOM OF THE PRESS.

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JOHN MILTON.

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**W**ORDS and Commons of England! consider what nation it is whereof ye are, and whereof ye are the governors; a nation not slow and dull, but of a quick, ingenious, and piercing spirit; acute to invent, subtile and sinewy to discourse, not beneath the reach of any point that human capacity can soar to.

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks; methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full mid-day beam; purging and unscaling her long-abused sight at the fountain itself of heavenly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amazed at what she means.

Though all the winds of doctrine were let loose to play up: the earth, so Truth be in the field, we do injuriously, by licensing and prohibiting, to misdoubt her strength. Let her and falsehood grapple; whoever knew Truth put to the worse in a free and open encounter? Her confuting is the best and surest suppressing. He who hears what praying there is for light and clear knowledge to be sent down among us, would think of other matters to be constituted beyond the discipline of

Geneva, framed and fabrieked already to our hands. Yet when the new light which we beg for shines in upon us, there be who envy and oppose, if it come not first in at their casements. What a collusion is this, when as we are exhorted by the wise men to use diligence, "to seek for wisdom as for hidden treasures," early and late, that another order shall enjoin us to know nothing but by statute! When a man hath been laboring the hardest labor in the deep mines of knowledge, hath furnished out his findings in all their equipage, drawn forth his reasons, as it were a battle ranged, scattered and defeated all objections in his way, calls out his adversary into the plain, offers him the advantage of wind and sun, if he please, only that he may try the matter by dint of argument: for his opponents then to skulk, to lay ambushments, to keep a narrow bridge of licensing where the challenger should pass, though it be valor enough in soldiership, is but weakness and cowardice in the wars of Truth. For who knows not that Truth is strong, next to the Almighty? She needs no policies, nor stratagems, nor licensings, to make her victorious: those are the shifts and the defences that error uses against her power; give her but room, and do not bind her when she sleeps.

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*AULD ROBIN GRAY.*

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ANNE BARNARD.

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Lady Anne Barnard, daughter of the Earl of Balcarras, was born in 1759. Robin Gray chanced to be the name of a shepherd at Balcarras. While she was writing this ballad, a little sister looked in on her. "What more shall I do," Anne asked, "to trouble a poor girl? I've sent her Jamie to sea, broken her father's arm, made her mother ill, and given her an old man for a lover. There's room in the four lines for one sorrow more. What shall it be?" "Steal the cow, sister Anne!" Accordingly the cow was stolen.

The second part, it is said, was written to please her mother, who often asked "how that unlucky business of Jeanie and Jamie ended."

FIRST PART.



WHEN the sheep are in the fauld,	But saving a crown he had naething else
when the kye's a' at hame,	beside;
And a' the weary waird to rest are	To mak the crown a' paid my Jamie gael
gane,	to sea,
The woes o' my heart fa'm showers	And the crown and the pound—they wae
frae my e'e,	bath for me,
Unkent by my gudeman, wha sleeps	He hadna been gane a twelken, m'k, o' a
soud by me,	day
Young Jamie lo'ed me weel, and sought me	When my father brake his arm, and the cow
for his bride,	was stown away;

My mother she fell sick—my Jamie was at  
sea—  
And auld Robin Gray came a-courting me.

My father couldna work, my mother couldna  
spin,  
I toiled day and night, but their bread I  
couldna win;

Auld Rob maintained them baith, and, wi'  
tears in his e'e,  
Said, "Jeanie, for their sakes, will ye no  
marry me?"

My heart it said na, and I looked for Jamie  
back,  
But hard blew the winds, and his ship was a  
wraek;  
His ship was a wraek—why didna Jamie  
dee?  
Or why am I spared to cry, Wae is me?

My father urged me sair—my mother didna  
speak,  
But she lookit in my face till my heart was  
like to break;  
They gied him my hand—my heart was in  
the sea—  
And so Robin Gray he was gudeman to me.

I hadna been his wife a week but only four,  
When, mournfu' as I sat on the stane at my  
door,  
I saw my Jamie's ghaist, for I couldna think  
it he,  
Till he said, "I'm come hame, love, to marry  
thee."

Oh! sair, sair did we greet, and mickle say  
o' a',  
I gied him ae kiss and bade him gang awa'.  
I wish that I were dead, but I'm no like to  
dee,  
For tho' my heart is broken, I'm young—  
was't me!

I gang like a ghaist and I carena to spin,  
I carena think on Jamie, for that would be a  
sin,  
But I'll do my best a gude wife to be,  
For oh! Robin Gray he's kind to me.

## SECOND PART.

The winter was come, 'twas simmer nae  
mair,  
And, trembling, the leaves were fleeing thro'  
th' air:  
"O winter," says Jeanie, "we kindly agree,  
For the sun he looks wae when he shines  
upon me."

Nae longer she mourned, her tears were a'  
spent,  
Despair it was come, and she thought it con-  
tent—  
She thought it content, but her cheek it grew  
pale,  
And she bent like a lily broke down by the  
gale

Her father was vexed and her mother was  
wae,  
But pensive and silent was auld Robin Gray;  
He wandered his lane, and his face it grew  
lean,  
Like the side of a brae where the torrent has  
been.

He took to his bed—nae physie he sought,  
But ordered his friends all around to be  
brought;  
While Jeanie supported his head in its place,  
Her tears trickled down, and they fell on his  
face.

"Oh, greet nae mair, Jeanie," said he wi' a  
groan,  
"I'm no worth your sorrow—the truth maun  
be known;  
Send round for your neighbors, my hour it  
draws near,  
And I've that to tell that it's fit a' should  
hear.

"I lo'ed and I courted her mony a day,  
The auld folks were for me, but still she said  
nay;  
I kentna o' Jamie, nor yet of her vow,  
In mercy forgive me—'twas I stole the cow

"I cared not for Crummie, I thought but o'  
thee—  
I thought it was Crummie stool'd 'twixt you  
and me;

While she fed your parents, oh, did you not  
say  
You never would marry wi' auld Robin  
Gray ?

"But sickness at hame and want at the door,  
You gied me your hand, while your heart it  
was sore ;  
I saw it was sore,—why took I her hand ?  
Oh, that was a deed to my shame o'er the  
land !

"How truth soon or late comes to open day-  
light !  
For Jamie cam' back, and your cheek it grew  
white—  
White, white grew your cheek, but aye true  
unto me—  
Ay, Jeanie, I'm thankfu'—I'm thankfu' to  
dee.

"Is Jamie come here yet ?"—and Jamie they  
saw—  
"I've injured you sair, lad, so leave you  
my a' ;

Be kind to my Jeanie, and soon may it be ;  
Waste nae time, my dauties, in mourning for  
me."

They kissed his cauld hands, and a smile o'er  
his face  
Seemed hopefu' of being accepted by grace ;  
"Oh, doubtna," said Jamie, "forgien he will  
be—

Wha wouldna be tempted, my love, to win  
thee ?"

\* \* \* \* \*

The first days were dowie while time slipt  
awa',

But saddest and sairest to Jeanie o' a'  
Was thinkin' she couldna be honest and  
right,

Wi' tears in her e'e while her heart was sae  
light.

But nae guile had she, and her sorrow away,  
The wife o' her Jamie, the tear couldna stay ;  
A bonnie wee bairn—the auld folks by the  
fire—

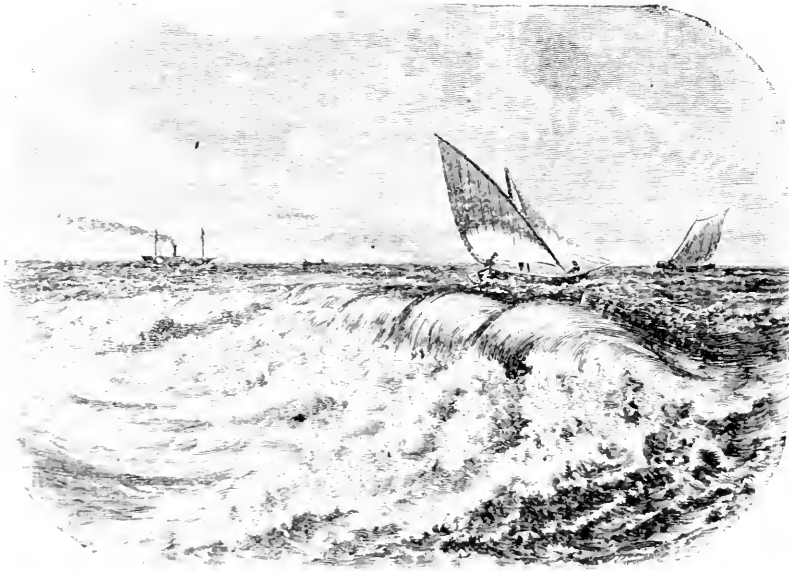
Oh, now she has a' that her heart can desire.

## POETRY AND MYSTERY OF THE SEA.

DR. GREENWOOD.

**T**HE sea is his, and He made it," cries the Psalmist of Israel, in one of those bursts of enthusiasm in which he so often expresses the whole of a vast subject by a few simple words. Whose else, indeed, could it be, and by whom else could it have been made ? Who else can heave its tides and appoint its bounds ? Who else can urge its mighty waves to madness with the breath and wings of the tempest, and then speak to it again in a master's accents and bid it be still ? Who else could have peopled it with its countless inhabitants, and caused it to bring forth its various productions, and filled it from its deepest bed to its expanded surface, filled it from its centre to its remotest shores, filled it to the brim with beauty and mystery and power ? Majestic Ocean ! Glorious Sea ! No created being rules thee or made thee.

What is there more sublime than the trackless, desert, all-surrounding, unfathomable sea? What is there more peacefully sublime than the calm, gently-heaving, silent sea? What is there more terribly sublime than the angry, dashing, foaming sea? Power—resistless, overwhelming power—is its attribute and its expression, whether in the careless, conscious



"THE GENTLY-HEAVING SEA."

grandeur of its deep rest, or the wild tumult of its excited wrath. It is awful when its crested waves rise up to make a compact with the black clouds and the howling winds, and the thunder and the thunderbolt, and they sweep on, in the joy of their dread alliance, to do the Almighty's bidding. And it is awful, too, when it stretches its broad level out to meet in quiet union the bended sky, and show in the line of meeting the vast roundness of the world. There is majesty in its wide expanse, separating and enclosing the great continents of the earth, occupying two-thirds of the whole surface of the globe, penetrating the land with its bays and secondary seas, and receiving the constantly-pouring tribute of every river, of every shore. There is majesty in its fulness, never diminishing and never increasing. There is majesty in its integrity,—for its whole vast substance is uniform in its local unity, for there is but one ocean, and the inhabitant of any one maritime spot may visit the inhabitants of any other in the wide world. Its depth is sublime: who can sound it? 63



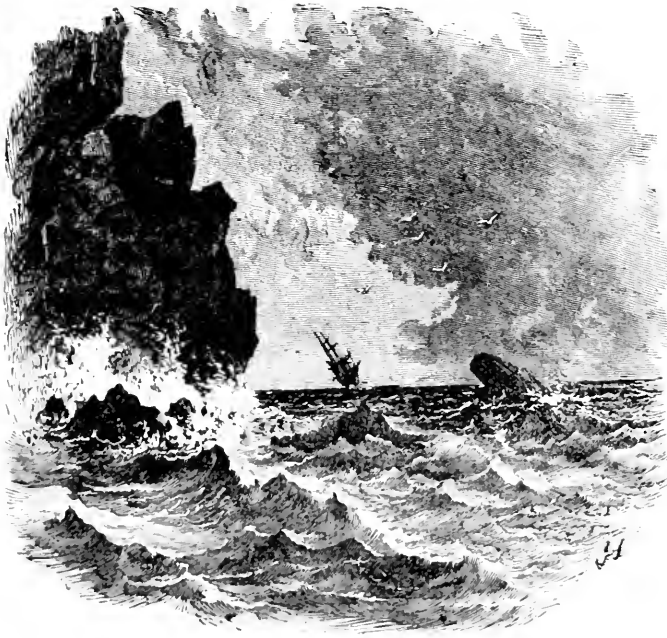
strength is sublime: what fabric of man can resist it? Its voice is sublime, whether in the prolonged song of its ripple or the stern music of its roar,—whether it utters its hollow and melancholy tones within a labyrinth of wave-worn caves, or thunders at the base of some huge promontory, or beats against a toiling vessel's sides, lulling the voyager to rest with the strains of its wild monotony, or dies away, in the calm and fading twilight, in gentle murmurs on some sheltered shore.

The sea possesses beauty, in richness, of its own; it borrows it from earth, and air, and heaven. The clouds lend it the various dyes of their wardrobe, and throw down upon it the broad masses of their shadows as they go sailing and sweeping by. The rainbow laves in it its many-colored feet. The sun loves to visit it, and the moon and the glittering brotherhood of planets and stars, for they delight themselves in its beauty. The sunbeams return from it in showers of diamonds and glances of fire; the moonbeams find in it a pathway of silver, where they dance to and fro, with the breezes and the waves, through the livelong night. It has a light, too, of its own,—a soft and sparkling light, rivaling the stars; and often does the ship which cuts its surface leave streaming behind a Milky Way of dim and uncertain lustre, like that which is shining dimly above. It harmonizes in its forms and sounds both with the night and the day. It cheerfully reflects the light, and it unites solemnly with the darkness. It imparts sweetness to the music of men, and grandeur to the thunder of heaven. What landscape is so beautiful as one upon the borders of the sea? The spirit of its loveliness is from the waters where it dwells and rests, singing its spells and scattering its charms on all the coasts. What rocks and cliffs are so glorious as those which are washed by the chafing sea? What groves and fields and dwellings are so enchanting as those which stand by the reflecting sea?

There is mystery in the sea. There is mystery in its depths. It is unfathomed, and, perhaps, unfathomable. Who can tell, who shall know, how near its pits run down to the central core of the world? Who can tell what wells, what fountains, are there, to which the fountains of the earth are but drops? Who shall say whence the ocean derives those inexhaustible supplies of salt which so impregnate its waters that all the rivers of the earth, pouring into it from the time of the creation, have not been able to freshen them? What undescribed monsters, what unimaginable shapes, may be roving in the profoundest places of the sea, never seeking—and perhaps never able to seek—the upper waters and expose themselves to the gaze of man! What glittering riches, what heaps of gold, what stores of gems, there must be scattered in lavish profusion in

the ocean's lowest bed! What spoils from all climates, what works of art from all lands, have been engulfed by the insatiable and reckless waves! Who shall go down to examine and reclaim this uncounted and idle wealth? Who bears the keys of the deep?

And oh! yet more affecting to the heart and mysterious to the mind, what companies of human beings are locked up in that wide, weltering, unsearchable grave of the sea! Where are the bodies of those lost ones over whom the melancholy waves alone have been chanting requiem?



GIFTS BY THE SEA

What shrouds were wrapped round the limbs of beauty, and of manhood, and of placid infancy, when they were laid on the dark floor of that secret tomb? Where are the bones, the relics, of the brave and the timid, the good and the bad, the parent, the child, the wife, the husband, the brother, the sister, the lover, which have been tossed and scattered and buried by the washing, wasting, wandering sea? The journeying winds may sigh as year after year they pass over their beds. The solitary rain-cloud may weep in darkness over the mingled remains which lie strowed in that unwanted cemetery. But who shall tell the bereaved to what spot their affections may cling? And where shall human tears be shed throughout

that solemn sepulchre? It is mystery all. When shall it be resolved? Who shall find it out? Who but He to whom the wildest waves listen reverently, and to whom all nature bows; He who shall one day speak, and be heard in ocean's profoundest caves; to whom the deep, even the lowest teep, shall give up its dead; when the sun shall sicken, and the earth and the isles shall languish, and the heavens be rolled together like a scroll, and there shall be NO MORE sea!

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*A FIRST SORROW.*

ADELAIDE ANNE PROCTOR.



ARISE! this day shall shine  
Forevermore,  
To thee a star divine  
On Time's dark shore.

Till now thy soul has been  
All glad and gay;  
Bid it awake, and look  
At grief to-day!

No shade has come between  
Thee and the sun;  
Like some long childish dream  
Thy life has run:

But now the stream has reached  
A dark, deep sea,  
And Sorrow, dim and crowned  
Is waiting thee.

Each of God's soldiers bears  
A sword divine:

Stretch out thy trembling hands  
To-day for thine!

To each anointed priest  
God's summons came:  
O Soul, he speaks to-day,  
And calls thy name.

Then, with slow, reverent step,  
And beating heart,  
From out thy joyous days  
Thou must depart,

And, leaving all behind,  
Come forth alone,  
To join the chosen band  
Around the throne.

Raise up thine eyes—be strong,  
Nor cast away  
The crown that God has given  
Thy soul to-day!

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*MY COUNTRY.*

JAMES MONTGOMERY.



THERE is a land, of every land the  
pride,  
Beloved by Heaven o'er all the world  
beside,  
Where brighter suns dispense serener  
light,

And milder moons imparadise the night;  
A land of beauty, virtue, valor, truth,  
Time-tutored age, and love-exalted youth:

The wandering mariner, whose eye explores  
The wealthiest isles, the most enchanting  
shores,

Views not a realm so bountiful and fair,  
Nor breathes the spirit of a purer air.

In every clime, the magnet of his soul,  
Touched by remembrance, trembles to that  
pole;

For in this land of Heaven's peculiar race

The heritage of nature's noblest grace,  
 There is a spot of earth supremely blest,  
 A dearer, sweeter spot than all the rest,  
 Where man, creation's tyrant, casts aside  
 His sword and sceptre, pageantry and pride,  
 While in his softened looks benignly blend  
 The sire, the son, the husband, brother,  
 friend

Here woman reigns ; the mother, daughter,  
 wife,

Strew with fresh flowers the narrow way of  
 life :

In the clear heaven of her delightful eye,  
 An angel-guard of love and graces lie ;  
 Around her knees domestic duties meet,

And fireside pleasures gambol at her feet.  
 " Where shall that land, that spot of earth  
 be found ? "

Art thou a man ?—a patriot ?—look around,  
 O, thou shalt find, how'er thy footsteps  
 roam,  
 That land *thy* country, and that spot *thy*  
 home !

Man, through all ages of revolving time,  
 Unchanging man, in every varying clime  
 Deems his own land of every land the pride,  
 Beloved by Heaven o'er all the world beside ;  
 His home the spot of earth supremely blest.  
 A dearer, sweeter spot than all the rest.

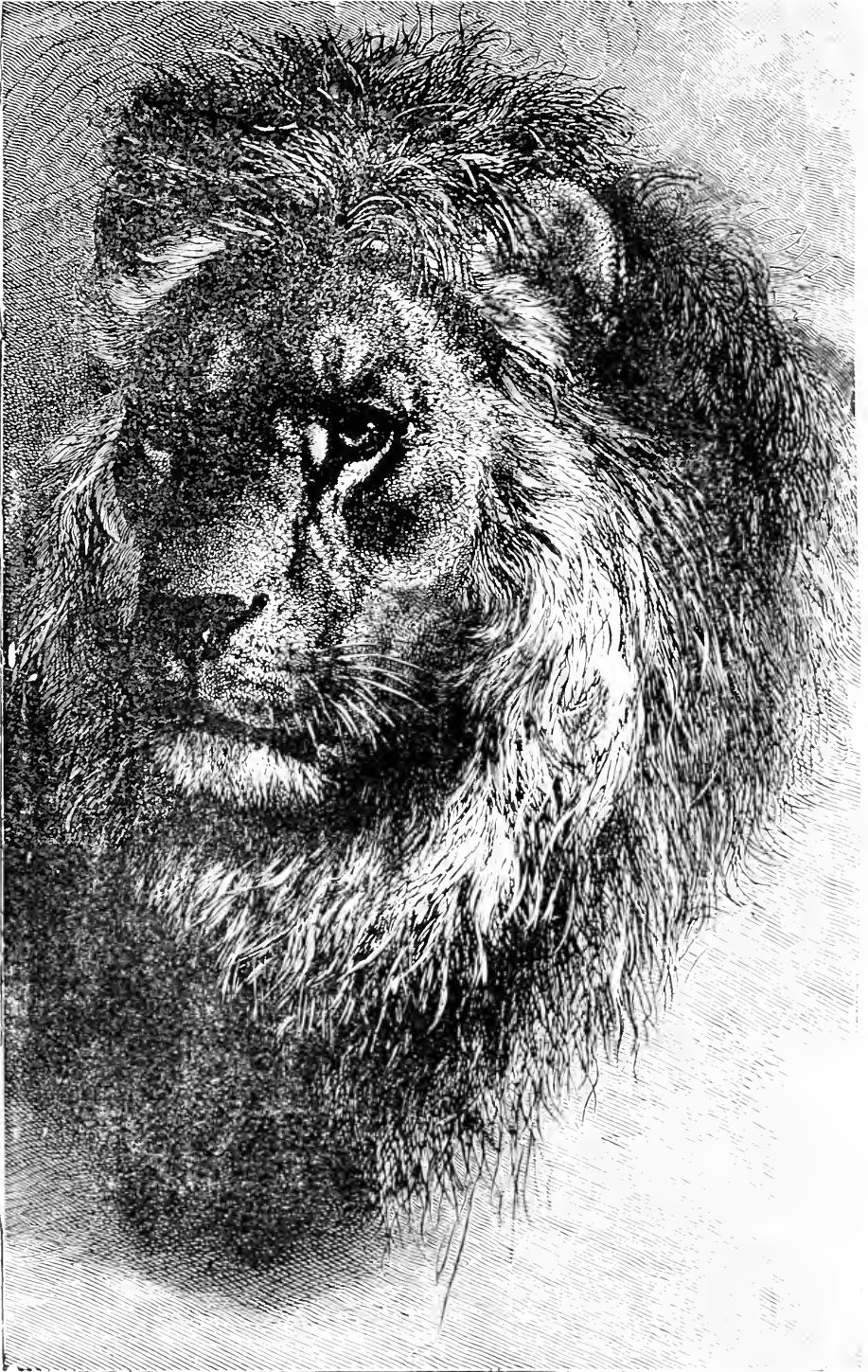
### INDUSTRY THE ONLY TRUE SOURCE OF WEALTH.

DR. GEORGE BERKELEY.

**I**NDUSTRY is the natural sure way to success; this is so true, that it is impossible an industrious free people should want the necessaries and comforts of life, or an idle enjoy them under any form of government. Money is so far useful to the public, as it promoteth industry, and credit having the same effect, is of the same value with money; but money or credit circulating through a nation from hand to hand, without producing labor and industry in the inhabitants, is direct gaming.

It is not impossible for cunning men to make such plausible schemes, as may draw those who are less skilful into their own and the public ruin. But surely there is no man of sense and honesty but must see and own, whether he understands the game or not, that it is an evident folly for any people, instead of prosecuting the old honest methods of industry and frugality, to sit down to a public gaming-table and play off their money one to another.

The more methods there are in a state for acquiring riches without industry or merit, the less there will be of either in that state: this is as evident as the ruin that attends it. Besides, when money is shifted from hand to hand in such a blind fortuitous manner, that some men shall from nothing acquire in an instant vast estates, without the least desert; while others are as suddenly stripped of plentiful fortunes, and left on the parish by their own avarice and credulity, what can be hoped for on the one



"A TYPE OF GRANDEUR, STRENGTH AND MAJESTY"



hand but abandoned luxury and wantonness, or on the other but extreme madness and despair!

In short, all projects for growing rich by sudden and extraordinary methods, as they operate violently on the passions of men, and encourage them to despise the slow moderate gains that are to be made by an honest industry, must be ruinous to the public, and even the winners themselves will at length be involved in the public ruin. . . .

God grant the time be not near when men shall say, "This island was once inhabited by a religious, brave, sincere people, of plain, uncorrupt manners, respecting inbred worth rather than titles and appearances, assertors of liberty, lovers of their country, jealous of their own rights, and unwilling to infringe the rights of others; improvers of learning and useful arts, enemies to luxury, tender of other men's lives, and prodigal of their own; inferior in nothing to the old Greeks or Romans, and superior to each of those people in the perfections of the other. Such were our ancestors during their rise and greatness; but they degenerated, grew servile flatterers of men in power, adopted Epicurean notions, became venal, corrupt, injurious, which drew upon them the hatred of God and man, and occasioned their final ruin."

"A LION'S HEAD."

G. WEATHERLY.



**O**PON the wall it hung where all might  
see:  
A living picture—so the people  
said—  
A type of grandeur, strength and  
majesty—  
"A lion's head."

Yet, if you gazed awhile, you seemed to see  
The eyes grow strangely sad, that should  
have raged;  
And, lo! your thoughts took shape uncon-  
sciously—  
"A lion caged."

You saw the living type behind his bars,  
His eyes so sad with mute reproach, but  
still  
A very King, as when beneath the stars  
He roved at will.

And then your thoughts took further ground,  
and ran  
From real to ideal, till at length  
The lion caged seemed but the type of man  
In his best strength;  
Man grand, majestic in both word and deed,  
A giant in both intellect and will,  
Yet trammelled by some force he can but heed  
And cannot still;  
Man in his highest attributes, but bound  
By chains of circumstance around him cast,  
Yet nobly living out life's daily round,  
Till work be past.  
So musing, shadows fall all silently  
And swift recall the thoughts that wan-  
dering fled:  
The dream has ended, and you can but see  
"A lion's head."

## LOVE LIGHTENS LABOR.

**A** GOOD wife rose from her bed one  
 morn,  
 And thought with a nervous  
 dread  
 Of the piles of clothes to be  
 washed, and more  
 Than a dozen mouths to be fed.  
 There's the meals to get for the men in the  
 field,  
 And the children to fix away  
 To school, and the milk to be skimmed and  
 churned ;  
 And all to be done this day.

It had rained in the night, and all the wood  
 Was wet as it could be ;  
 There were puddings and pies to bake, be-  
 sides  
 A loaf of cake for tea.  
 And the day was hot, and her aching head  
 Throbb'd wearily as she said,  
 ' If *maidens* but knew what *good wives* know,  
 They would not be in haste to *wed!* '

' Jennie, what do you think I told Ben  
 Brown ? '

Called the farmer from the well ;  
 And a flush crept up to his bronzed brow,  
 And his eyes half bashfully fell ;

" It was this," he said, and coming near  
 He smiled, and stooping down,  
 Kissed her cheek—" 'twas this: that you  
 were the best  
 And the *dearest* wife in town ! "

The farmer went back to the field, and the  
 wife  
 In a smiling, absent way  
 Sang snatches of tender little songs  
 She'd not sung for many a day.  
 And the pain in her head was gone, and the  
 clothes  
 Were white as the foam of the sea ;  
 Her bread was light, and her butter was  
 sweet  
 And as golden as it could be.

" Just think," the children all cried in a  
 breath,  
 " Tom Wood has run off to sea !  
 He wouldn't, I know, if he'd only had  
 As happy a home as we."

The night came down, and the good wife  
 smiled  
 To herself, as she softly said :  
 " 'Tis so sweet to labor for those we love,—  
 It's *not* strange that *maids will wed!* "

## THE PURITANS.

T. B. MACAULAY.

**T**HE Puritans were men whose minds had derived a peculiar character  
 from the daily contemplation of superior beings and eternal inter-  
 ests. Not content with acknowledging, in general terms, an  
 overruling Providence, they habitually ascribed every event to  
 the will of the Great Being for whose power nothing was too  
 vast, for whose inspection nothing was too minute. To know  
 him, to serve him, to enjoy him was with them the great end of existence.  
 They rejected with contempt the ceremonious homage which other sects



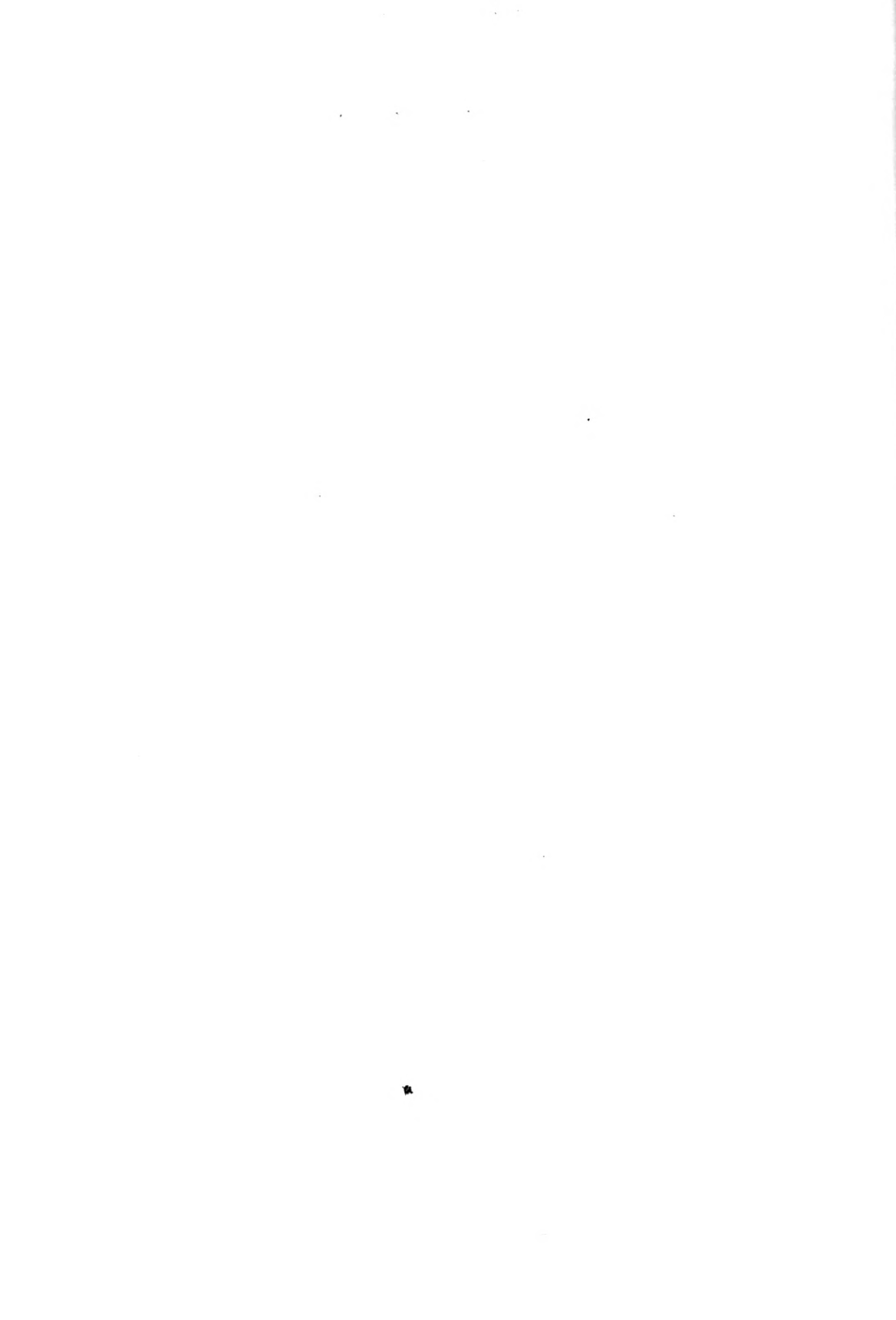


"EFFIE DEANS"

A heroine of Scott's "Heart of Midlothian."

From a famous painting by

J. F. MILLAIS



substituted for the pure worship of the soul. Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on his intolerable brightness, and to commune with him face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish, when compared with the boundless interval which separated the whole race from him on whom their own eyes were constantly fixed. They recognized no title to superiority but his favor; and, confident of that favor, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge of them.

Their palaces were houses not made with hands; their diadems crowns of glory which should never fade away. On the rich and the eloquent, on nobles and priests, they looked down with contempt: for they esteemed themselves rich in a more precious treasure, and eloquent in a more sublime language—nobles by the right of an earlier creation, and priests by the imposition of a mightier hand. The very meanest of them was a being to whose fate a mysterious and terrible importance belonged, on whose slightest action the spirits of light and darkness looked with anxious interest, who had been destined, before heaven and earth were created, to enjoy a felicity which should continue when heaven and earth should have passed away. Events which short-sighted politicians ascribed to earthly causes, had been ordained on his account. For his sake empires had risen, and flourished, and decayed. For his sake the Almighty had proclaimed his will by the pen of the evangelist and the harp of the prophet. He had been wrested by no common deliverer from the grasp of no common foe. He had been ransomed by the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God.

Thus the Puritan was made up of two different men,—the one all self-abasement, penitence, gratitude, passion; the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker; but he set his foot on the neck of his king. In his devotional retirement he prayed with convulsions and groans and tears. He was half-maddened by glorious or terrible illusions. He heard the lyres of angels or the tempting whispers of fiends. He caught a gleam of the Beatific Vision,

or woke screaming from dreams of fire. Like Vane, he thought himself entrusted with the sceptre of the millennial year. Like Fleetwood, he cried in the bitterness of his soul that God had hid his face from him. But when he took his seat in the council, or girt on his sword for war, these tempestuous workings of the soul had left no perceptible trace behind them. People who saw nothing of the godly but their uncouth visages, and heard nothing from them but their groans and their whining hymns, might laugh at them. But those had little reason to laugh who encountered them in the hall of debate or in the field of battle.

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THE BELL OF "THE ATLANTIC."

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MRS. SIGOURNEY.

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TOLL, toll, toll, toll!  
 Thou bell by billows swung,  
 And, night and day, thy warning  
 words  
 Repeat with mournful tongue!  
 Toll for the queenly boat,  
 Wrecked on yon rocky shore!  
 Sea-weed is in her palace halls—  
 She rides the surge no more.

Toll for the master bold,  
 The high-souled and the brave,  
 Who ruled her like a thing of life  
 Amid the crested wave!  
 Toll for the hardy crew,  
 Sons of the storm and blast,  
 Who long the tyrant ocean dared;  
 But it vanquished them at last.

Toll for the man of God,  
 Whose hallowed voice of prayer  
 Rose calm above the stifled groan  
 On that intense despair!  
 How precious were those tones,  
 On that sad verge of life,  
 Amid the howl and freezing storm  
 And the mountain-fellows' strife!

Toll for the beauteous  
 To the immense funeral train,

Bright glows a picture on his breast,  
 Beneath the unfathomed main.  
 One from her casement gazeth  
 Long o'er the misty sea:  
 He cometh not, pale maiden—  
 His heart is cold to thee!

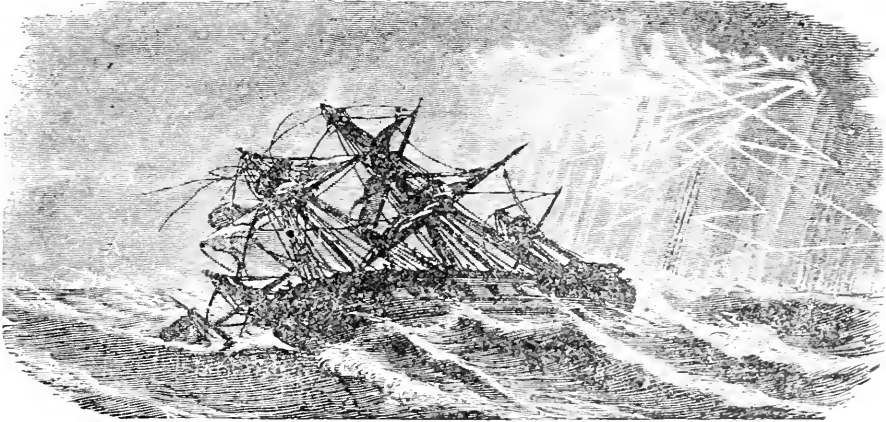
Toll for the absent sire,  
 Who to his home drew near,  
 To bless a glad, expecting group—  
 Fond wife, and children dear!  
 They heap the blazing hearth,  
 The festal board is spread,  
 But a fearful guest is at the gate;—  
 Room for the sheeted dead.

Toll for the loved and fair,  
 The whelmed beneath the tide—  
 The broken harps around whose strings  
 The dull sea-monsters glide!  
 Mother and nursing sweet,  
 Reft from the household throng;  
 There's bitter weeping in the nest  
 Where breathed their soul of song,

Toll for the hearts that bleed  
 Neath misery's furrowing trace;  
 Toll for the hapless orphan left,  
 The last of all his race!

Yea, with thy heaviest knell,  
 From surge to rocky shore,  
 Toll for the living—not the dead,  
 Whose mortal woes are o'er,  
 Toll toll, toll!  
 O'er breeze and billow free;

And with thy startling lore instruct  
 Each rover of the sea.  
 Tell how o'er proudest joys  
 May swift destruction sweep,  
 And bid him build his hopes on high—  
 Lone teacher of the deep!



THE CYCLONE.

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*THE BLIND PREACHER.*

WILLIAM WIRT.

**I**T was one Sunday, as I was traveling through the county of Orange, that my eye was caught by a cluster of horses tied near a ruinous, old, wooden house, in the forest, not far from the roadside. Having frequently seen such objects before, in traveling through these States, I had no difficulty in understanding that this was a place of religious worship. Devotion alone should have stopped me, to join in the duties of the congregation; but I must confess that curiosity to hear the preacher of such a wilderness was not the least of my motives. On entering, I was struck with his preternatural appearance. He was a tall and very spare old man; his head, which was covered with a white linen cap, his shriveled hands, and his voice, were all shaking under the influence of palsy, and a few moments ascertained to me that he was perfectly blind.

The first emotions which touched my breast were those of mingled

pity and veneration. But how soon were all my feelings changed! The lips of Plato were never more worthy of a prognostic swarm of bees than were the lips of this holy man. It was a day of the administration of the sacrament; and his subject, of course, was the passion of our Saviour. I had heard the subject handled a thousand times; I had thought it exhausted long ago. Little did I suppose that, in the wild woods of America, I was to meet with a man whose eloquence would give to this topic a new and more sublime pathos than I had ever before witnessed.

As he descended from the pulpit, to distribute the mystic symbols, there was a peculiar, a more than human solemnity in his air and manner, which made my blood run cold and my whole frame shiver. He then drew a picture of the sufferings of our Saviour; his trial before Pilate; his ascent up Calvary; his crucifixion, and his death. I knew the whole history, but never, until then, had I heard the circumstances so selected, so arranged, so colored. It was all new, and I seemed to have heard it for the first time in my life. His enunciation was so deliberate, that his voice trembled on every syllable, and every heart in the assembly trembled in unison. His peculiar phrases had such force of description, that the original scene appeared to be at that moment acting before our eyes. We saw the very faces of the Jews; the staring, frightful distortions of malice and rage. We saw the buffet; my soul kindled with a flame of indignation, and my hands were involuntarily and convulsively clinched.

But when he came to touch on the patience, the forgiving meekness, of our Saviour; when he drew, to the life, his blessed eyes streaming in tears to heaven; his voice breathing to God a soft and gentle prayer of pardon for his enemies, "Father, forgive them, for they know not what they do!"—the voice of the preacher, which all along faltered, grew fainter and fainter, until, his utterance being entirely obstructed by the force of his feelings, he raised his handkerchief to his eyes, and burst into a loud and irrepressible flow of grief. The effect was inconceivable. The whole house resounded with the mingled groans and sobs and shrieks of the congregation.

It was some time before the tumult had subsided so far as to permit him to proceed. Indeed, judging by the usual but fallacious standard of my own weakness, I began to be very uneasy for the situation of the preacher. For I could not conceive how he would be able to let his audience down from the height to which he had wound them, without impairing the solemnity and dignity of his subject, or perhaps shocking them by the abruptness of the fall. But—no; the descent was as beautiful and sublime as the elevation had been rapid and enthusiastic. The first sen-

tence with which he broke the awful silence was a quotation from Rousseau: "Socrates died like a philosopher; but Jesus Christ like a God."

I despair of giving you any idea of the effect produced by this short sentence, unless you could perfectly conceive the whole manner of the man, as well as the peculiar crisis in the discourse. Never before did I completely understand what Demosthenes meant by laying such stress on *delivery*. You are to bring before you the venerable figure of the preacher, his blindness constantly recalling to your recollection old Homer, Ossian and Milton, and associating with his performance the melancholy grandeur of their genius: you are to imagine that you hear his slow, solemn, well-accented enunciation, and his voice of affecting, trembling melody; you are to remember the pitch of passion and enthusiasm to which the congregation were raised; and then the few moments of portentous, death-like silence which reigned throughout the house: the preacher, removing his white handkerchief from his aged face (even yet wet from the recent torrent of his tears), and slowly stretching forth the palsied hand which holds it, begins the sentence: "Socrates died like a philosopher"—then pausing, raised his other hand, pressing them both, clasped together, with warmth and energy to his breast, lifting his "sightless balls" to heaven, and pouring his whole soul into his tremulous voice—"but Jesus Christ—like a God!" If he had been in truth an angel of light, the effect could scarcely have been more divine.

## A HUNDRED YEARS FROM NOW.

MARY A. FORD.

<p><b>T</b>HE surging sea of human life forever onward rolls, And bears to the eternal shore its daily freight of souls, Though bravely sails our bark to- day, pale Death sits at the prow, And few shall know we ever lived a hundred years from now.</p> <p>O mighty human brotherhood! why fiercely war and strive, While God's great world has ample space for everything alive?</p>	<p>Broad fields uncultured and unclaimed are waiting for the plow Of progress that shall make them bloom a hundred years from now.</p> <p>Why should we try so earnestly in life's short, narrow span, On golden stairs to climb so high above our brother-man? Why blindly at an earthly shrine in slavish honage bow? Our gold will rust, ourselves be dust, a hun- dred years from now.</p>
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Why prize so much the world's applause?  
Why dread so much its blame?

A fleeting echo is its voice of censure or of  
fame;

The praise that thrills the heart, the scorn  
that dyes with shame the brow,  
Will be as long-forgotten dreams a hundred  
years from now.

O patient hearts, that meekly bear your  
weary load of wrong!

O earnest hearts, that bravely dare, and,  
striving, grow more strong!

Press on till perfect peace is won; you'll  
never dream of how

You struggled o'er life's thorny road a hun-  
dred years from now.

Grand, lofty souls, who live and toil that  
freedom, right, and truth

Alone may rule the universe, for you is end-  
less youth!

When 'mid the blest with God you rest, the  
grateful land shall bow

Above your clay in reverent love a hundred  
years from now.

Earth's empires rise and fall. Time! like  
breakers on thy shore

They rush upon thy rocks of doom, go down,  
and are no more.

The starry wilderness of worlds that gem  
night's radiant brow

Will light the skies for other eyes a hundred  
years from now.

Our Father, to whose sleepless eye the past  
and future stand

An open page, like babes we cling to thy  
protecting hand;

Change, sorrow, death are naught to us if we  
may safely bow

Beneath the shadow of thy throne a hundred  
years from now.

## WOUNDED.

WILLIAM E. MILLER.

**L**ET me lie down  
Just here in the shade of this can-  
non torn tree,  
Here, low on the trampled grass,  
where I may see  
The surge of the combat, and where I  
may hear  
The glad cry of victory, cheer upon cheer.  
Let me lie down.

Oh, it was grand!  
Like the tempest we charged, in the triumph  
to dare  
The tempest, its fury and thunder were  
there  
Oh, oh, o'er entrenchments, o'er living and  
dead,  
With the foe under foot, and our flag over-  
head

Oh, it was grand!

Weary and faint,  
Prone on the soldier's couch, ah, how can I  
rest,  
With this shot-shattered head and sabre-  
pierced breast?  
Comrades, at roll-call when I shall be  
sought,  
Say I fought till I fell, and fell where I fought,  
Wounded and faint.

Oh, that last charge!  
Right through the dread hell fire of shrapnel  
and shell,  
Through without faltering, clear through  
with a yell!  
Right in their midst, in the turmoil and  
gloom,  
Like heroes we dashed, at the mandate of  
doom!

Oh, that last charge!



It was duty!  
 Some things are worthless, and some others  
 so good  
 That nations who buy them pay only in blood.  
 For Freedom and Union each man owes his  
 part;  
 And here I pay my share, all warm from my  
 heart:  
 It is duty.

Dying at last!  
 My mother, dear mother! with meek tearful  
 eye,  
 Farewell! and God bless you, for ever and  
 aye!  
 Oh that I now lay on your pillowing breast,  
 To breathe my last sigh on the bosom first  
 prest!  
 Dying at last!

I am no saint;  
 But, boys, say a prayer. There's one that  
 begins

"Our Father," and then says, "Forgive us  
 our sins!"

Don't forget that part, say that strongly, and  
 then

I'll try to repeat it, and you'll say "Amen!"  
 Ah! I'm no saint.

Hark! there's a shout.

Raise me up, comrades! We have conquer'd,  
 I know!—

Up, on my feet, with my face to the foe!  
 Ah! there flies the flag, with its star-span-  
 gles bright,

The promise of glory, the symbol of right!  
 Well may they shout!

I'm mustered out.

O God of our fathers, our freedom prolong,  
 And tread down rebellion, oppression, and  
 wrong!

O land of earth's hope, on thy blood reddened  
 soul,

I die for the nation, the Union, and God!  
 I'm mustered out.

## THE DRUNKARD'S DEATH.

CHARLES DICKENS.

**A**T last, one bitter night, he sunk down on the door-step, faint and ill. The premature decay of vice and profligacy had worn him to the bone. His cheeks were hollow and livid; his eyes were sunken, and their sight was dim. His legs trembled beneath his weight, and a cold shiver ran through every limb.

And now the long-forgotten scenes of a mis-spent life crowded thick and fast upon him. He thought of the time when he had a home—a happy, cheerful home—and of those who peopled it, and flocked about him then, until the forms of his elder children seemed to rise from the grave, and stand about him—so plain, so clear, and so distinct they were, that he could touch and feel them. Looks that he had long forgotten were fixed upon him once more; voices long since hushed in death sounded in his ears like the music of village bells. But it was only for an instant. The rain beat heavily upon him; and cold and hunger were gnawing at his heart again. He rose, and dragged his feeble limbs a few paces further. The

street was silent and empty; the few passengers who passed by, at that late hour, hurried quickly on, and his tremulous voice was lost in the violence of the storm. Again that heavy chill struck through his frame, and his blood seemed to stagnate beneath it. He coiled himself up in a projecting doorway, and tried to sleep.

But sleep had fled from his dull and glazed eyes. His mind wandered strangely, but he was awake and conscious. The well-known shout of drunken mirth sounded in his ear, the glass was at his lips, the board was covered with choice rich food—they were before him; he could see them all, he had but to reach out his hand, and take them,—and, though the illusion was reality itself, he knew that he was sitting alone in the deserted street, watching the rain-drops as they pattered on the stones; that death was coming upon him by inches—and that there were none to care for or help him. Suddenly he started up in the extremity of terror. He had heard his own voice shouting in the night air, he knew not what or why. Hark! A groan!—another! His senses were leaving him: half-formed and incoherent words burst from his lips; and his hands sought to tear and lacerate his flesh. He was going mad, and he shrieked for help till his voice failed him.

He raised his head and looked up the long dismal street. He recollected that outcasts like himself, condemned to wander day and night in those dreadful streets, had sometimes gone distracted with their own loneliness. He remembered to have heard many years before that a homeless wretch had once been found in a solitary corner, sharpening a rusty knife to plunge into his own heart, preferring death to that endless, weary, wandering to and fro. In an instant his resolve was taken, his limbs received new life; he ran quickly from the spot, and paused not for breath until he reached the river side. He crept softly down the steep stone stairs that lead from the commencement of Waterloo Bridge, down to the water's level. He crouched into a corner, and held his breath, as the patrol passed. Never did prisoner's heart throb with the hope of liberty and life, half so eagerly as did that of the wretched man at the prospect of death. The watch passed close to him, but he remained unobserved; and after waiting till the sound of footsteps had died away in the distance, he cautiously descended, and stood beneath the gloomy arch that forms the landing-place from the river.

The tide was in, and the water flowed at his feet. The rain had ceased, the wind was lulled, and all was, for the moment, still and quiet,—so quiet, that the slightest sound on the opposite bank, even the rippling of the water against the barges, that were moored there, was distinctly audible

to his ear. The stream stole languidly and sluggishly on. Strange and fantastic forms rose to the surface, and beckoned him to approach; dark gleaming eyes peered from the water, and seemed to mock his hesitation, while hollow murmurs from behind urged him onward. He retreated a few paces, took a short run, a desperate leap, and plunged into the water.

Not five seconds had passed when he rose to the water's surface—but what a change had taken place in that short time, in all his thoughts and feelings! Life—life—in any form, poverty, misery, starvation—anything but death. He fought and struggled with the water that closed over his head, and screamed in agonies of terror. The curse of his own son rang in his ears. The shore—but one foot of dry ground—he could almost touch the step. One hand's breadth nearer, and he was saved—but the tide bore him onward, under the dark arches of the bridge, and he sank to the bottom. Again he rose and struggled for life. For one instant—for one brief instant—the buildings on the river's banks, the lights on the bridge through which the current had borne him, the black water, and the fast-flying clouds, were distinctly visible—once more he sunk, and once again he rose. Bright flames of fire shot up from earth to heaven, and reeled before his eyes, while the water thundered in his ears, and stunned him with its furious roar.

A week afterwards the body was washed ashore, some miles down the river, a swollen and disfigured mass. Unrecognized and unpitied, it was borne to the grave; and there it has long since mouldered away!

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*LOVE ME LITTLE, LOVE ME LONG.*

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ORIGINALLY PRINTED IN 1569.

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LOVE me little, love me long!  
 Is the burden of my song:  
 Love that is too hot and strong  
     Burneth soon to waste.  
 Still I would not have thee cold,—  
 Not too backward, nor too bold;  
 Love that lasteth till 'tis old  
     Fadeth not in haste.  
 Love me little, love me long!  
 Is the burden of my song.

If thou lovest me too much,  
 'Twill not prove as true a touch;  
 Love me little more than such,—  
     For I fear the end.  
 I'm with little well content,  
 And a little from thee sent  
 Is enough, with true intent  
     To be steadfast friend.  
 Love me little, love me long!  
 Is the burden of my song.

Say thou lovest me, while thou live  
I to thee my love will give,  
Never dreaming to deceive

While that life endures;

Nay, and after death, in sooth,  
I to thee will keep my truth,  
As now when in my May of youth:  
This my love assures.

Constant love is moderate ever,  
And it will through life persever;  
Give me that with true endeavor,—  
I will it restore.

A suit of durance let it be,  
For all weathers,—that for me,—  
For the land or for the sea:  
Lasting evermore.

Winter's cold or summer's heat,  
Autumn's tempests on it beat;  
It can never know defeat,  
Never can rebel:

Such the love that I would gain,  
Such the love, I tell thee plain,  
Thou must give, or woo in vain:  
So to thee—farewell!

### YOU PUT NO FLOWERS ON MY PAPA'S GRAVE.

C. E. L. HOLMES.



WITH sable-draped banners, and slow  
measured tread,  
The flower-laden ranks pass the  
gates of the dead:  
And seeking each mound where a  
comrade's form rests,  
Leave tear bedewed garlands to  
bloom on his breast.



Ended at last is the labor of love;  
Gone more through the gateway the saddened  
lines move—  
A wailing of anguish, a sobbing of grief,  
Falls low on the ear of the battle-scarred  
chief;

Close crouched by the portals, a sunny-haired  
child  
Besought him in accents which grief-render-  
ed wild:

"Oh! sir, he was good, and they say he died  
brave—  
Why! why! did you pass by my dear papa's  
grave?"

I know he was poor, but as kind and as true  
As ever marched into the battle with you—  
His grave is so humble, no stone marks the  
spot,

You may not have seen it. Oh, say you did  
not!

For my poor heart will break if you knew  
he was there,  
And thought him too lowly your offerings  
to share.

He didn't die lowly—he poured his heart's  
blood,

In rich crimson streams, from the top  
crowning sod  
Of the breastworks which stood in front of  
the fight—

And died shouting, 'Onward' for God and  
the right!"

O'er all his dead comrades your bright gar-  
lands wave,

But you haven't put *one* on *my* papa's grave.  
If mamma were here—but she lies by his side,  
Her wearied heart broke when our dear papa  
died."

"Battalion! file left! countermarch!" cried  
the chief,

"This young orphan'd maid hath full cause  
for her grief."

Then up in his arms from the hot, dusty  
street,

He lifted the maiden, while in through the  
gate

The long line repasses, and many an eye  
Pays fresh tribute of tears to the lone orphan's  
sigh.

"This way, it is—here, sir—right under this  
tree;

They lie close together, with just room for  
me."

"Halt! Cover with roses each lowly green  
mound—

A love pure as this makes these graves hal-  
lowed ground."

"Oh! thank you, kind sir! I ne'er can repay  
The kindness you've shown little Daisy to-  
day;

But I'll pray for you here, each day while I  
live,

'Tis all that a poor soldier's orphan can give.

I shall see papa soon, and dear mamma too—  
I dreamed so last night, and I know 'twill  
come true;

And they will both bless you, I know, when  
I say

How you folded your arms round their dear  
one to-day—

How you cheered her sad heart, and soothed  
it to rest,

And lashed its wild throbs on your strong,  
noble breast;

And when the kind angels shall call *you* to  
come,

We'll welcome you there to our beautiful  
home,

Where death never comes, his black banners  
to wave,

And the beautiful flowers ne'er weep o'er a  
grave."

## THE COCKNEY.

JOHN G. SAXE.

**I**T was in my foreign travel,  
At a famous Flemish inn,  
That I met a stoutish person  
With a very ruddy skin;  
And his hair was something sandy,  
And was done in knotty curls,  
And was parted in the middle,  
In the manner of a girl's.

He was clad in checkered trousers,  
And his coat was of a sort  
To suggest a scanty pattern,  
It was bobbed so very short;  
And his cap was very little,  
Such as soldiers often use;  
And he wore a pair of gaiters,  
And extremely heavy shoes.

I addressed the man in English,  
And he answered in the same,  
Though he spoke it in a fashion  
That I thought a little lame:  
For the aspirate was missing  
Where the letter should have been,  
But where'er it wasn't wanted,  
He was sure to put it in!

When I spoke with admiration  
Of St. Peter's mighty dome,  
He remarked: "'Tis really nothing  
To the sights we'ave at 'ome!"  
And declared upon his honor,—  
Though, of course, 't was very queer,—  
That he doubted if the Romans  
'Ad the hart of making beer!

Then we talked of the countries,  
 And he said that he had heard  
 That *h* Americans spoke *h* English,  
 But he deemed it quite *h*absurd ;  
 Yet he felt the deepest *h*intrest  
 In the missionary work,  
 And would like to know if Georgia  
 Was in Boston or New York !

When I left the man in gaiters,  
 He was grumbling, o'er his gin,  
 At the charges of his hostess  
 At that famous Flemish inn ;  
 And he looked a very Briton,  
 (So, methinks, I see him still,)  
 As he pocketed the candle  
 That was mentioned in the bill !

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THE CORONATION OF ANNE BOLEYN.

J. A. FROUDE.

**G**LORIOUS as the spectacle was, perhaps, however it passed unheeded. Those eyes were watching all for another object, which now drew near. In an open space behind the constable there was seen approaching "a white chariot," drawn by two palfreys in white damask which swept the ground, a golden canopy borne above it making music with silver bells : and in the chariot sat the observed of all observers, the beautiful occasion of all this glittering homage ; fortune's plaything of the hour, the Queen of England—queen at last!—borne along upon the waves of this sea of glory, breathing the perfumed incense of greatness which she had risked her fair name, her delicacy, her honor, her self-respect, to win ; and she had won it.

There she sat, dressed in white tissue robes, her fair hair flowing loose over her shoulders, and her temples circled with a light coronet of gold and diamonds—most beautiful—loveliest—most favored, perhaps, as she seemed at that hour, of all England's daughters. Alas ! "within the hollow round of that coronet—

\* Kept Death his court, and there the antick sate  
 Scolding her state and grinning at her pomp ;  
 Allowing her a little breath, a little scene  
 To monarchize, be feared, and kill with looks,  
 Infusing her with self and vain conceit,  
 As if the flesh which wall'd about her life  
 Were brass impregnable ; and humored thus,  
 Bored thro' her castle walls ; and farewell, Queen !"

Fatal gift of greatness ! so dangerous ever ! so more than dangerous to those tremendous times when the fountains are broken loose of the

great deeps of thought, and nations are in the throes of revolution; when ancient order and law and traditions are splitting in the social earthquake; and as the opposing forces wrestle to and fro, those unhappy ones who stand out above the crowd become the symbols of the struggle, and fall the victims of its alternating fortunes. And what if into an unsteady heart and brain, intoxicated with splendor, the outward chaos should find its way, converting the poor silly soul into an image of the same confusion—if conscience should be deposed from her high place, and the Pandora box be broken loose of passions and sensualities and follies; and at length there be nothing left of all which man or woman ought to value, save hope of God's forgiveness.


Three short years have yet to pass, and again, on a summer morning, Queen Anne Boleyn will leave the Tower of London—not radiant then with beauty on a gay errand of coronation, but a poor, wandering ghost, on a sad, tragic errand, from which she will never more return, passing away out of an earth where she may stay no longer, into a presence where, nevertheless, we know that all is well—for all of us—and therefore for her.

Did any twinge of remorse, any pang of painful recollection, pierce at that moment the incense of glory which she was inhaling? Did any vision flit across her of a sad, mourning figure which once had stood where she was standing, now desolate, neglected, sinking into the darkening twilight of a life cut short by sorrow? Who can tell? At such a time that figure would have weighed heavily upon a noble mind, and a wise mind would have been taught by the thought of it, that, although life be fleeting as a dream, it is long enough to experience strange vicissitudes of fortune.

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*SCATTER THE GERMS OF THE BEAUTIFUL.*

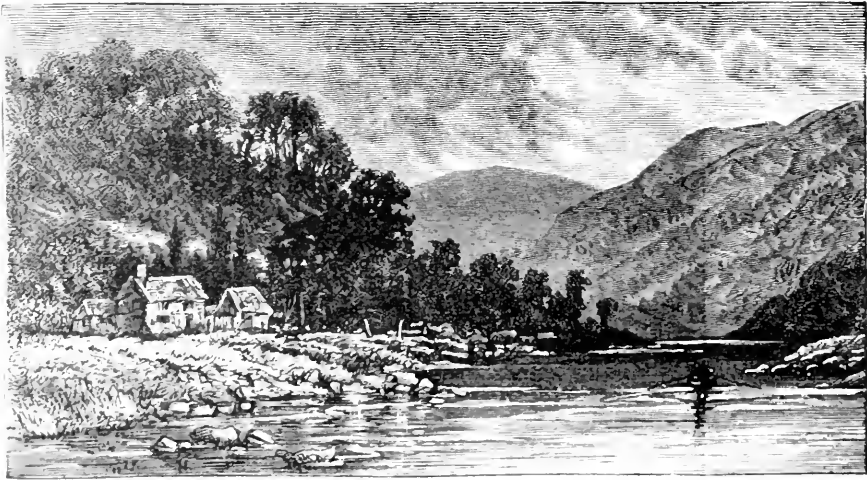
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 <p>SCATTER the germs of the beautiful.      By the wayside let them fall.      That the rose may spring by the          cottage gate,      And the vine on the garden wall;      Cover the rough and the rude of earth          With a veil of leaves and flowers,      And mark with the opening bud and cup          The march of summer hours!</p> <p>Scatter the germs of the beautiful      In the holy shrine of home;</p>	<p>Let the pure, and the fair, and the graceful          there      In the loveliest lustre come.      Leave not a trace of deformity          In the temple of the heart,      But gather about its hearth the gems          Of nature and of art!</p> <p>Scatter the germs of the beautiful          In the temples of our God—      The God who starred the uplifted sky,      And flowered the trampled sod!</p>
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When he built a temple for himself,  
And a home for his priestly race,  
He reared each arm in symmetry,  
And covered each line in grace.

Scatter the germs of the beautiful  
In the depths of the human soul!

They shall bud and blossom and bear the  
fruit,  
While the endless ages roll;  
Plant with the flowers of charity  
The portals of the tomb,  
And fair and pure about thy path  
In Paradise shall bloom.



### MY CHILDHOOD HOME.

B. P. SHILLABER.

**T**HERE'S a little low hut by the river's  
side,  
Within the sound of its rippling tide;  
Its walls are grey with the mosses of  
years,  
And its roof all crumbled and old  
appears;  
But tamer to me than earth's pride  
Is the little low hut by the river's side.

The little low hut was my natal nest,  
When my childhood passed—life's spring  
time blest,  
Where the hopes of ardent youth are formed,

And the sun of promise my young heart  
warmed,  
Ere I threw myself on life's swift tide,  
And left the dear hut by the river's side.

That little low hut, in lowly guise,  
Was soft and grand to my youthful eyes,  
And fairer trees were ne'er known before,  
Than the apple trees by the humble door,—  
That my father loved for their thrifty pride,—  
That shadowed the hut by the river's side.

That little low hut had a glad hearthstone,  
That echoed of old with a pleasant tone,



And brothers and sisters, a merry crew,  
Filled the hours with pleasure as on they  
flew;

But one by one the loved ones died,  
That dwelt in the hut by the river's side.

The father revered and the children gay  
The graves of the world have called away;  
But quietly, all alone, here sits  
By the pleasant window, in summer, and  
knits,

An aged woman, long years allied  
With the little low hut by the river's side.

That little low hut to the lonely wife  
Is the cherished stage of her active life;  
Each scene is recalled in memory's beam,  
As she sits by the window in pensive dream,

And joys and woes roll back like a tide  
In that little low hut by the river's side.

My mother—alone by the river's side  
She waits for the flood of the heavenly tide  
And the voice that shall thrill her heart with  
its call

To meet once more with the dear ones all,  
And forms in a region beautified,  
The band that once met by the river's side.

The dear old hut by the river's side  
With the warmest pulse of my heart is  
allied,—

And a glory is over its dark walls thrown,  
That statelier fabrics have never known,—  
And I shall love with a fonder pride  
That little low hut by the river's side.

## THE RUINED MERCHANT.

CORA M. EAGER.



COTTAGE home with sloping lawn,  
and trellised vines and flowers.

And little feet to chase away the  
rosy-fingered hours;

A fair young face to part, at eve,  
the shadows in the door:—

I picture thus a home I knew in  
happy days of yore.

Says one, a cherub thing of three, with  
childish heart elate.

"Papa is tomin' let me *do* to meet 'im at *te*  
*date!*"

Another takes the music up, and flings it on  
the air,

"Papa has come, but why so slow his footstep  
on the stair?"

"O father! did you bring the books I've  
waited for so long.

The baby's rocking-horse and drum, and  
mother's 'angel song'?"

And did you see"—but something holds the  
questioning lips apart.

And something settles very still upon that  
joyous heart.

The quick-discerning wife bends down, with  
her white hand to stay

The clouds from tangling with the curls that  
on his forehead lay;

To ask, in gentle tones, "Beloved, by what  
rude tempest tossed?"

And list the hollow, "Beggared, lost,—and  
ruined, poor, and lost!"

"Nay, say not so, for I am here to share  
misfortune's hour,

And prove how better far than gold is love's  
unfailing dower.

Let wealth take wings and fly away, as far  
as wings can soar,

The bird of love will hover near, and only  
sing the more."

"All lost, papa? why here am I; and, father,  
see how tall;

I measure fully three feet four, upon the kit-  
chen wall;

I'll tend the flowers, feed the birds, and have  
such lots of fun

I'm big enough to work, papa, for I'm the  
oldest son."

<p>"And I, papa, am almost five," says curly-headed Rose,</p> <p>"And I can learn to sew, papa, and make all dolly's clothes.</p> <p>But what is 'poor,'—to stay at home and have no place to go?</p> <p>Oh' then I'll ask the Lord, to-night, to make us always so."</p> <p>'Tise here, papa: I isn't lost!" and on his father's knee</p> <p>He lays his sunny head to rest, that baby-boy of three.</p> <p>"And if we get too poor to live," says little Rose, "you know</p> <p>There is a better place, papa, a heaven where we can go.</p> <p>"And God will come and take us there, dear father, if we pray,</p> <p>We need'nt fear the road, papa, He surely knows the way."</p> <p>Then from the corner, staff in hand, the grandma rises slow,</p> <p>Her snowy cap-strings in the breeze soft fluttering to and fro:</p> <p>Totters across the parlor floor, by aid of kindly hands,</p> <p>Counting in every little face, her life's declining sands;</p>	<p>Reaches his side, and whispers low, "God's promises are sure;</p> <p>For every grievous wound, my son, He sends a ready cure."</p> <p>The father clasps her hand in his, and quickly turns aside,</p> <p>The heaving chest, the rising sigh, the coming tear, to hide:</p> <p>Folds to his heart those loving ones, and kisses o'er and o'er</p> <p>That noble wife whose faithful heart he little knew before.</p> <p>"May God forgive me! What is wealth to these more precious things,</p> <p>Whose rich affection round my heart a ceaseless odor flings?</p> <p>I think He knew my sordid soul was getting proud and cold.</p> <p>And thus to save me, gave me <i>these</i>, and took away my <i>gold</i>.</p> <p>"Dear ones, forgive me; nevermore will I forget the rod</p> <p>That brought me safely unto you, and led me back to God.</p> <p>I am not poor while these bright links of priceless love remain,</p> <p>And, Heaven helping, never more shall blindness hide the chain."</p>
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TRUTH.

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JOHN MILTON.

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**R**UTH, indeed, came once into the world with her Divine Master and was a perfect shape, most glorious to look on; but when he ascended, and his apostles after him were laid asleep, then straight arose a wicked race of deceivers, who, as that story goes of the Egyptian Typhon with his conspirators, how they dealt with the god Osiris, took the virgin Truth, hewed her lovely form into a thousand pieces, and scattered them to the four winds. From that time, ever since, the sad friends of Truth, such as durst appear, imitating the careful search that Isis made for the mangled body of Osiris, went up and

down gathering up limb by limb, still as they could find them. We have not yet found them all, Lords and Commons, nor ever shall do, till her Master's second coming; he shall bring together every joint and member, and mould them into an immortal feature of loveliness and perfection.

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*THE DEATH-BED.*

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THOMAS HOOD.

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**W**E watched her breathing through  
 the night.—  
 Her breathing soft and low.—  
 As in her breast the wave of life  
 Kept heaving to and fro.

So silently we seemed to speak,  
 So slowly moved about,  
 As we had lent her half our powers,  
 To eke her living out.

Our weary hopes belied our fears,  
 Our fears our hopes belied.—  
 We thought her dying when she slept,  
 And sleeping when she died.

For when the morn came, dim and sad,  
 And chill with early showers,  
 Her quiet eyelids closed;—she had  
 Another morn than ours.

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*THE MILKMAID.*

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JEFFERYS TAYLOR.

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**M**ILKMAID, who poised a full pail  
 on her head,  
 Thus mused on her prospects in life,  
 it is said:  
 "Let me see,—I should think that  
 this milk will procure  
 One hundred good eggs, or fourscore, to be  
 sure.

"Well then,—stop a bit,—it must not be  
 forgotten,  
 Some of these may be broken, and some may  
 be rotten;  
 But if twenty for accident should be detached,  
 It will leave me just sixty sound eggs to be  
 hatched.

"Well, sixty sound eggs,—no, sound chick-  
 ens, I mean:

Of these some may die,—we'll suppose seven-  
 teen,  
 Seventeen 'not so many,—say ten at the most  
 Which will leave fifty chickens to boil or to  
 roast

"But then, there's their barley, how much  
 will they need?  
 Why, they take but one grain at a time when  
 they feed,—  
 So that's a mere trifle; now then, let us see  
 At a fair market price how much money  
 there'll be.

"Six shillings a pair—five—four—three and-  
 six,  
 To prevent all mistakes, that low price I  
 will fix:

Now what will that make? fifty chickens,  
I said,—

Fifty times three-and-sixpence—I'll ask  
*Brother Ned.*

O, but stop,—three-and-sixpence a pair I  
must sell 'em.

Well, a pair is a couple,—now then let us tell  
'em:

A couple in fifty will go (my poor brain!)  
Why, just a score times, and five pair will  
remain

Twenty five pair of fowls—now how tire-  
some it is—

That I can't reckon up so much money as  
this!

Well, there's no use in trying, so let's give a  
guess,—

I'll say twenty pounds, *and it can't be no less.*

"Twenty pounds, I am certain, will buy me  
a cow,

Thirty geese, and two turkeys,—eight pigs  
and a sow;

Now if these turn out well, at the end of the  
year,

I shall fill both my pockets with guineas, 'tis  
clear."

Forgetting her burden, when this she had  
said,

The maid superciliously tossed up her head;  
When, alas for her prospects! her milk-pail  
descended,

And so all her schemes for the future were  
ended.

This moral, I think, may be safely attached;  
"Reckon not on your chickens before they  
are hatched."

## THE WATER-MILL.

D. C. M'CALLUM.

Oh! listen to the water mill, through  
all the live-long day.

As the clicking of the wheels wears  
hour by hour away;

How languidly the autumn wind  
doth stir the withered leaves,

As on the fields the reapers sing, while bind-  
ing up the sheaves!

As when a proverb strikes my mind, and as a  
bell is cast

"The mill will never grind again with water  
that is past!"

The wind no more will move no more leaves  
above our earth and man.

The reaper now will reap the yellow  
corn and grain.

The stream no more will flow over our age than  
it e'er did.

But I'll turn my back again to my water

The mill no more will speak to all, with  
its old and true refrain.

"The mill will never grind again with water  
that is past!"

Oh! clasp the proverb to thy soul, dear loving  
heart and true,

For golden years are fleeting by, and youth  
is passing too;

Ah! learn to make the most of life, nor lose  
one happy day,

For time will ne'er return sweet joys  
neglected, thrown away;

Nor leave one tender word unsaid, thy kind-  
ness sow broadcast—

"The mill will never grind again with water  
that is past!"

Oh! the wasted hours of life, that have  
swiftly drifted by,

Alas! the good we might have done, all gone  
without a sigh;

Love that we might once have saved by a  
single kindly word,

Thoughts conceived but ne'er expressed,  
perishing unpenning, unheard.

Oh! take the lesson to thy soul, forever  
clasp it fast,

"The mill will never grind again with water  
that is past!"

Work on while yet the sun doth shine, thou  
 man of strength and will,  
 The streamlet ne'er doth useless glide by  
 clicking water-mill;  
 Nor wait until to-morrow's light beams  
 brightly on thy way,  
 For all that thou canst call thine own, lies  
 in the phrase "to-day:"  
 Possessions, power, and blooming health,  
 must all be lost at last—  
 "The mill will never grind again with water  
 that is past."

Oh! love thy God and fellow-man, thyself  
 consider last,  
 For come it will when thou must scan dark  
 errors of the past;  
 Soon will this fight of life be o'er, and earth  
 recede from view,  
 And heaven in all its glory shine where all  
 is pure and true,  
 Ah! then thou'lt see more clearly still the  
 proverb deep and vast,



THE WATER-MILL.

"The mill will never grind again with water  
 that is past."

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*TRAMP, TRAMP, TRAMP.*

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J. G. HOLLAND.

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**T**RAMP, tramp, tramp, the boys are marching; how many of them? Sixty thousand! Sixty full regiments, every man of which will, before twelve months shall have completed their course, lie down in the grave of a drunkard! Every year during the past decade has witnessed the same sacrifice; and sixty regiments stand behind this army ready to take its place. It is to be recruited from our children and our children's children. Tramp, tramp, tramp—the sounds come to us in the echoes of the army just expired; tramp, tramp, tramp—the earth shakes with the tread of the host now passing; tramp, tramp, tramp—comes to us from the camp of the recruits. A great tide of life flows resistlessly to its death. What in God's name are they fighting for? The privilege of pleasing an appetite, of conforming to a social usage, of filling sixty thousand homes with shame and sorrow, of loading the public with the burden of pauperism, of crowding our prison-houses with felons, of detracting from the productive industries of the country, of ruining for-

tunes and breaking hopes, of breeding disease and wretchedness, of destroying both body and soul in hell before their time.

The prosperity of the liquor interest, covering every department of it, depends entirely on the maintenance of this army. It cannot live without it. It never did live without it. So long as the liquor interest maintains its present prosperous condition, it will cost America the sacrifice of sixty thousand men every year. The effect is inseparable from the cause. The cost to the country of the liquor traffic is a sum so stupendous that any figures which we should dare to give would convict us of trifling. The amount of life absolutely destroyed, the amount of industry sacrificed, the amount of bread transformed into poison, the shame, the unavailing sorrow, the crime, the poverty, the pauperism, the brutality, the wild waste of vital and financial resources, make an aggregate so vast—so incalculably vast,—that the only wonder is that the American people do not rise as one man and declare that this great curse shall exist no longer.

A hue-and-cry is raised about woman-suffrage, as if any wrong which may be involved in woman's lack of the suffrage could be compared to the wrongs attached to the liquor interest.

Does any sane woman doubt that women are suffering a thousand times more from rum than from any political disability?

The truth is that there is no question before the American people to-day that begins to match in importance the temperance question. The question of American slavery was never anything but a baby by the side of this; and we prophesy that within ten years, if not within five, the whole country will be awake to it, and divided upon it. The organizations of the liquor interest, the vast funds at its command, the universal feeling among those whose business is pitted against the national prosperity and the public morals—these are enough to show that, upon one side of this matter, at least, the present condition of things and the social and political questions that lie in the immediate future are apprehended. The liquor interest knows there is to be a great struggle and is preparing to meet it. People both in this country and in Great Britain are beginning to see the enormity of this business—are beginning to realize that Christian civilization is actually poisoned at its fountain, and that there can be no purification of it until the source of the poison is dried up.

Temperance laws are being passed by the various Legislatures, which they must sustain, or go over, soul and body, to the liquor interest and influence. Steps are being taken on behalf of the public health, morals, and prosperity, which they must approve by voice and act, or they must

consent to be left behind and left out. There can be no concession and no compromise on the part of temperance men, and no quarter to the foe. The great curse of our country and our race must be destroyed.

Meantime, the tramp, tramp, tramp, sounds on,—the tramp of sixty thousand yearly victims. Some are besotted and stupid, some are wild with hilarity and dance along the dusty way, some reel along in pitiful weakness, some wreak their mad and murderous impulses on one another, or on the helpless women and children whose destinies are united to theirs, some stop in wayside debaucheries and infamies for a moment, some go bound in chains from which they seek in vain to wrench their bleeding wrists, and all are poisoned in body and soul, and all are doomed to death.



*EXTRACT FROM GRAY'S ELEGY.*

THOMAS GRAY.



FULL many a gem of purest ray serene  
The dark, unfathomed caves of  
ocean bear;  
Full many a flower is born to blush  
unseen,

And waste its sweetness on the desert air.

Some village Hampden, that, with dauntless  
breast,

The little tyrant of his fields withstood;  
Some mute, inglorious Milton *here* may rest;  
Some Cromwell, guiltless of his country's  
blood.

The applause of listening senates to command,  
The threats of pain and ruin to despise,

To scatter plenty o'er a smiling land,  
And read their history in a nation's eyes,

Their lot forbade; nor circumscribed alone  
Their growing virtues, but their crimes confined;

Forbade to wade through slaughter to a throne,  
And shut the gates of mercy on mankind;

The struggling pangs of conscious truth to hide,  
To quench the blushes of ingenuous shame,

Or heap the shrine of luxury and pride  
With incense kindled at the muse's flame.

Far from the mad'ning crowd's ignoble strife,  
Their sober wishes never learned to stray;

Along the cool, sequestered vale of life  
They kept the noiseless tenor of their way.

Yet even these bones from insult to protect,  
Some frail memorial still erected nigh,  
With uncouth rhymes and shapeless sculpture decked,  
Implores the passing tribute of a sigh.

Their name, their years, spelt by the unlettered muse,  
The place of fame and elegy supply;

And many a holy text around she strews,  
That teach the rustic moralist to die.

For who, to dumb forgetfulness a prey,  
This pleasing anxious being e'er resigned,  
Left the warm precincts of the cheerful day,  
Nor close one longing, lingering look behind?

On some fond breast the parting soul relies,  
Some poor drop the closing eye requires;  
E'en from the tomb the voice of Nature cries,  
E'en in our ashes live their wonted fires.

For thee, who, mindful of the unhonored dead,  
Dost in these lines their artless tale relate;

If chance, by lonely contemplation led,  
Some kindred spirit shall inquire thy fate.

Haply some hoary-headed swain may say:—  
"Oft have we seen him, at the peep of dawn,

Brushing with hasty steps the dews away,  
To meet the sun upon the upland lawn.

"There at the foot of yonder nodding beech,  
That wreathes its old, fantastic roots so high,

His listless length at noontide would he stretch,  
And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn,  
Muttering his wayward fancies, he would rove;

Now drooping, woful-wan, like one forlorn,  
Or crazed with care, or crossed in hopeless love.

"One morn I missed him on the customary hill,  
Along the heath, and near his favorite tree;

Another came,—nor yet beside the rill,  
Nor up the lawn, nor at the wood was he;

"The next, with dirges due, in sad array,  
Slow through the church-way path we saw him borne;—

Approach and read (for thou canst read) the lay  
Graved on the stone beneath yon aged thorn."

#### THE EPITAPH.

Here rests his head upon the lap of earth  
A youth to fortune and to fame unknown;  
Fair science frowned not on his humble birth,  
And melancholy marked him for her own.



Large was his bounty, and his soul sincere;  
 Heaven did a recompense as largely send;  
 He gave to misery (all he had) a tear,  
 He gained from heaven ('twas all he  
 wished) a friend.

No further seek his merits to disclose,  
 Or draw his frailties from their dread  
 abode,—  
 (There they alike in trembling hope repose,)  
 The bosom of his Father and his God.

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*LANDING OF THE PILGRIMS.*

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FELICIA HEMANS.

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**T**HE breaking waves dashed high  
 On a stern and rock-bound coast,  
 And the woods against a stormy sky  
 Their giant branches tossed;  
 And the heavy night hung dark  
 The hills and waters o'er,  
 When a band of exiles moored their  
 back  
 On the wild New England shore.

Not as the conqueror comes,  
 They, the true-hearted, came;  
 Not with the roll of the stirring drums,  
 And the trumpet that sings of fame;

Not as the flying come,  
 In silence and in fear;—  
 They shook the depths of the desert gloom  
 With their hymns of lofty cheer.

Amidst the storm they sang,  
 And the stars heard, and the sea;  
 And the sounding aisles of the dim woods rang  
 To the anthem of the free.

The ocean eagle soared  
 From his nest by the white wave's foam,  
 And the rocking pines of the forest roared,—  
 This was their welcome home.

There were men with hoary hair  
 Amidst that pilgrim-band:  
 Why had they come to wither there,  
 Away from their childhood's land?

There was woman's fearless eye,  
 Lit by her deep love's truth;  
 There was manhood's brow serenely high,  
 And the fiery heart of youth.

What sought they thus afar?  
 Bright jewels of the mine?  
 The wealth of seas, the spoils of war?—  
 They sought a faith's pure shrine!

Ay, call it holy ground,  
 The soil where first they trod;  
 They have left unstained what there they  
 found,—  
 Freedom to worship God.

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*THE ANGLER.*

---

CHALKHILL.

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**T**HE gallant fisher's life,  
 It is the best of any!  
 'Tis full of pleasure, void of strife!  
 And 'tis beloved by many;  
 Other joys  
 Are but toys;

Only this  
 Lawful is;  
 For our skill  
 Breeds no ill,  
 But content and pleasure.

In a morning, up we rise,  
 Ere Aurora's peeping;  
 Drink a cup to wash our eyes,  
 Leave the sluggard sleeping;  
 Then we go

When we please to walk abroad  
 For our recreation,  
 In the fields is our abode,  
 Full of delectation,  
 Where, in a brook,



"O the gallant fisher's life,  
 It is the best of any!"

To and fro  
 With our knacks  
 At our backs,  
 To such streams  
 As the Thames—  
 If we have the leisure

With a hook,—  
 Or a lake,—  
 Fish we take;  
 There we sit,  
 For a bit,  
 Till we fish entangie.

We have gentles in a horn,  
 We have paste and worms too;  
 We can watch both night and morn,  
 Suffer rain and storms too;  
 None do here  
 Use to swear:  
 Oaths do fray  
 Fish away;  
 We sit still,  
 Watch our quill:  
 Fishers must not wrangle.

If the sun's excessive heat  
 Make our bodies swelter,  
 To an osier hedge we get,  
 For a friendly shelter;  
 Where, in a dike,  
 Perch or pike,

Roach or dace,  
 We do chase,  
 Bleak or gudgeon,  
 Without grudging;  
 We are still contented.

Or we sometimes pass an hour  
 Under a green willow,  
 That defends us from a shower  
 Making earth our pillow;  
 Where we may  
 Think and pray,  
 Before death  
 Stops our breath;  
 Other joys  
 Are but toys,  
 And to be lamented.

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IMMORTALITY.

MASSILLON.

**I**F we wholly perish with the body, what an imposture is this whole system of laws, manners, and usages, on which human society is founded! If we wholly perish with the body, these maxims of charity, patience, justice, honor, gratitude, and friendship, which sages have taught and good men have practised, what are they but empty words possessing no real and binding efficacy? Why should we heed them, if in this life only we have hope? Speak not of duty. What can we owe to the dead, to the living, to ourselves, if all *are* or *will be*, nothing? Who shall dictate our duty, if not our own pleasures,—if not our own passions? Speak not of morality. It is a mere chimera, a bugbear of human invention, if retribution terminate with the grave.

If we must wholly perish, what to us are the sweet ties of kindred? What the tender names of parent, child, sister, brother, husband, wife, or friend? The characters of a drama are not more illusive. We have no ancestors, no descendants; since succession cannot be predicated of nothingness. Would we honor the illustrious dead? How absurd to honor that which has no existence! Would we take thought for posterity? How frivolous to concern ourselves for those whose end, like our own, must soon be annihilation! Have we made a promise? How can it bind nothing to nothing? Perjury is but a jest. The last injunctions of the dying, what

sanctity have they, more than the last sound of a chord that is snapped, of an instrument that is broken ?

To sum up all : If we must wholly perish, then is obedience to the laws but an insane servitude; rulers and magistrates are but the phantoms which popular imbecility has raised up; justice is an unwarrantable infringement upon the liberty of men,—an imposition, a usurpation; the law of marriage is a vain scruple; modesty a prejudice; honor and probity, such stuff as dreams are made of; and incests, murders, parricides, the most heartless cruelties and the blackest crimes, are but the legitimate sports of man's irresponsible nature; while the harsh epithets attached to them are merely such as the policy of legislators has invented, and imposed upon the credulity of the people.

Here is the issue to which the vaunted philosophy of unbelievers must inevitably lead. Here is that social felicity, that sway of reason, that emancipation from error, of which they eternally prate, as the fruit of their doctrines. Accept their maxims, and the whole world falls back into a frightful chaos; and all the relations of life are confounded; and all ideas of vice and virtue are reversed; and the most inviolable laws of society vanish; and all moral discipline perishes; and the government of states and nations has no longer any cement to uphold it; and all the harmony of the body politic becomes discord; and the human race is no more than an assemblage of reckless barbarians, shameless, remorseless, brutal, denaturalized, with no other law than force, no other check than passion, no other bond than irreligion, no other God than self! Such would be the world which impiety would make. Such would be *this* world, were a belief in God and immortality to die out of the human heart.

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### THE TEMPEST.

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J. T. FIELDS.

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WE were crowded in the cabin,  
 Not a soul would dare to sleep,  
 It was midnight on the waters  
 And a storm upon the deep.

'T is a fearful thing in winter  
 To be shattered by the blast,  
 And to hear the rattling trumpet  
 Thunder, "Cut away the mast!"

So we shuddered there in silence,—  
 For the stoutest held his breath,  
 While the hungry sea was roaring,  
 And the breakers talked with Death.

As thus we sat in darkness,  
 Each one busy in his prayers,  
 "We are lost!" the captain shouted  
 As he staggered down the stairs.



DREAMLAND.  
From a famous French painting by Joseph Coomans.



But his little daughter whispered,  
As she took his icy hand,  
"Is n't God upon the ocean  
Just the same as on the land?"

Then we kissed the little maiden,  
And we spoke in better cheer,  
And we anchored safe in harbor  
When the morn was shining clear.

*INTIMATIONS OF IMMORTALITY.*

WILLIAM WORDSWORTH.



OUR birth is but a sleep and a forget-  
ting;  
The soul that rises with us, our life's  
star,  
Hath had elsewhere its setting,  
And cometh from afar.  
Not in entire forgetfulness,  
And not in utter nakedness,  
But trailing clouds of glory, do we come  
From God, who is our home.  
Heaven lies about us in our infancy!  
Shades of the prison-house begin to close  
Upon the growing boy;  
But he beholds the light, and whence it flows,—  
He sees it in his joy.  
The youth who daily farther from the east  
Must travel, still is nature's priest,  
And by the vision splendid  
Is on his way attended:  
At length the man perceives it die away,  
And fade into the light of common day.

Oh joy! that in our embers  
Is something that doth live,  
That nature yet remembers  
What was so fugitive!

The thought of our past years in me doth breed  
Perpetual benediction: not, indeed,  
For that which is most worthy to be blest,—  
Delight and liberty, the simple creed  
Of childhood, whether busy or at rest.

With new fledged hope still fluttering in his  
breast,—  
Not for these things  
The song of thanks and praise;  
But for those obstinate questionings  
Of sense and outward things,  
Fallings from us, vanishings,  
Blank misgivings of a creature  
Moving about in worlds not realized,  
High instincts before whose mortal sature  
Did tremble like a guilty thing surprised,—  
But for those first affections,  
Those shadowy recollections,  
Which, be they what they may,  
Are yet the fountain-light of all our day  
Are yet a master light of all our seeing,  
Uphold us, cherish, and have power to make  
Our noisy years seem moments in the being  
Of the eternal silence: truths that wake,  
To perish never,—  
Which neither listlessness, nor mad endeavor,  
Nor man nor boy,  
Nor all that is at enmity with joy,  
Can utterly abolish or destroy!  
Hence in a season of calm weather,  
Though inland far we be,  
Our souls have sight of that immortal sea  
Which brought us hither,—  
Can in a moment travel thither,  
And see the children sport upon the shore,  
And hear the mighty waters rolling evermore.

*OLD-SCHOOL PUNISHMENT.*



OLD Master Brown brought his ferule  
down,  
And his face looked angry and  
red.

"Go, seat you there, now, Anthony Blair,  
Along with the girls," he said.  
Then Anthony Blair, with a mortified air  
With his head down on his breast,

Took his penitent seat by the maiden sweet  
That he loved, of all, the best.  
And Anthony Blair, seemed whimpering  
there,

But the rogue only made believe;  
For he peeped at the girls with the beautiful  
curls,  
And ogled them over his sleeve.

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*DRIFTING.*

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T. BUCHANAN READ.

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My soul to-day  
Is far away,  
Sailing the Vesuvian Bay;  
My winged boat,  
A bird aloft,  
Swims round the purple peaks remote:—

Round purple peaks  
It sails, and seeks  
Blue inlets and their crystal creeks,  
Where high rocks throw,  
Through deeps below,  
A duplicated golden glow.

Far, vague, and dim,  
The mountains swim;  
While on Vesuvius' misty brim,  
With outstretched hands,  
The gray smoke stands  
O'erlooking the volcanic lands.

Here Ischia smiles  
O'er liquid miles;  
And yonder, bluest of the isles,  
Calm Capri waits,  
Her sapphire gates  
Beguiling to her bright estates.

I heed not, if  
My rudding skiff  
Float swift or slow from cliff to cliff;—  
With dreamful eyes  
My spirit lies  
Under the walls of Paradise.

Under the walls  
Where well and fall  
The bay's deep breath at intervals  
At peace I lie,  
Blown softly by  
A cloud upon the liquid sky.

The day, so mild,  
Is Heaven's own child,  
With earth and ocean reconciled;—  
The airs I feel  
Around me steal  
Are murmuring to the murmuring keel

Over the rail  
My hand I trail  
Within the shadow of the sail,  
A joy intense,  
The cooling sense  
Glides down my drowsy indolence.

With dreamful eyes  
My spirit lies  
Where summer sings and never dies,—  
O'ercoiled with vines,  
She glows and shines  
Among her future oil and wines.

Her children, hid  
The cliffs amid,  
Are gamboling with the gamboling kid;  
Or down the walls,  
With tipsy calls,  
Laugh on the rocks like waterfalls.

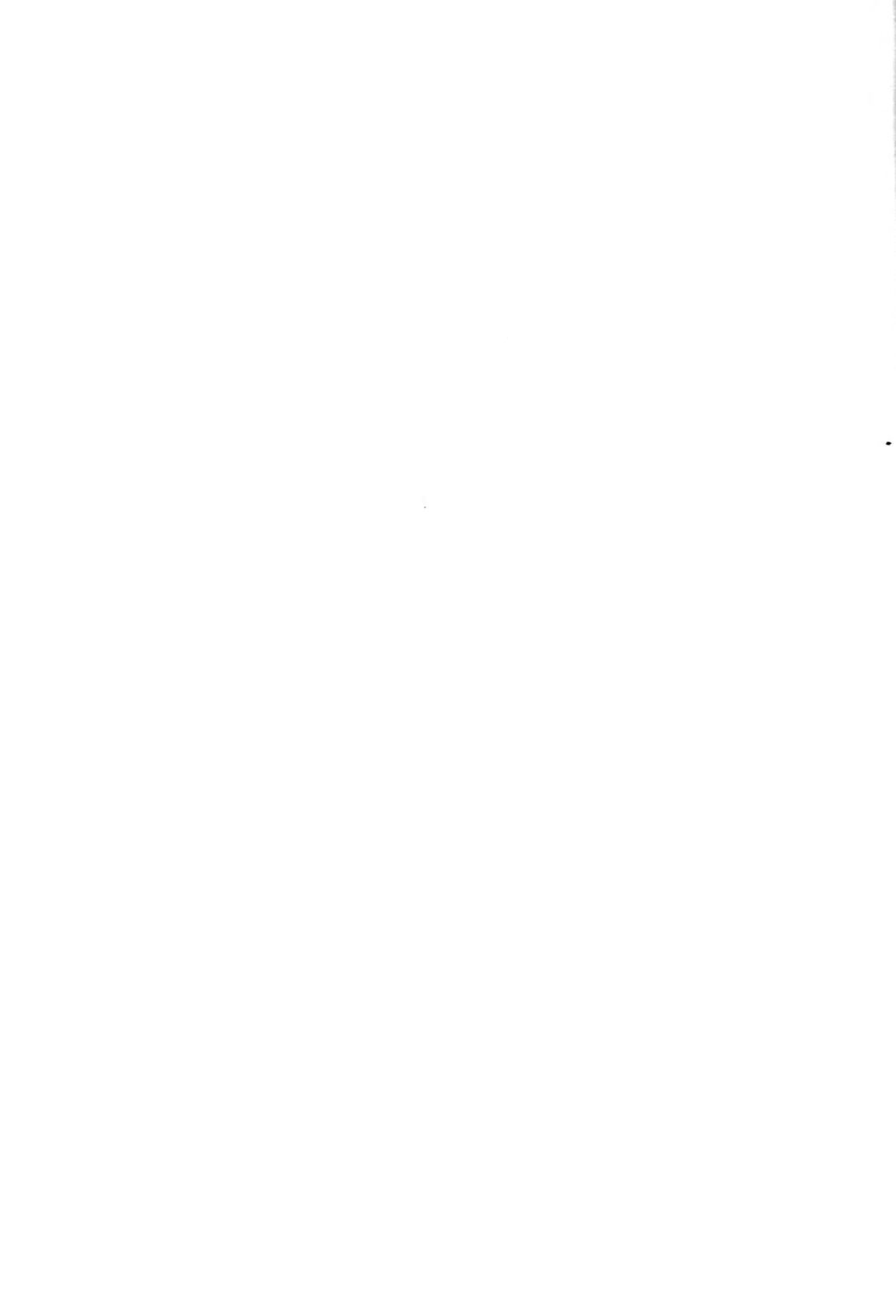
The fisher's child,  
With tresses wild,  
Unto the smooth, bright sand beguiled,  
With glowing lips  
Sings as she skips,  
Or gazes at the far off ships.

You deep bark goes  
Where traffic blows,  
From lands of sun to lands of snows;—  
This happier one,  
Its course is run  
From land of snow to lands of sun.





DIAMOND



O happy ship,  
To rise and dip,  
With the blue crystal at your lip!  
O happy crew,  
My heart with you  
Sails, and sails, and sings anew!

No more, no more  
The worldly shore  
Upbraids me with its loud uproar!  
With dreamful eyes  
My spirit lies  
Under the walls of Paradise!

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EUROPEAN GUIDES.

S. L. CLEMENS.

**E**UROPEAN guides know about enough English to tangle everything up so that a man can make neither head nor tail of it. They know their story by heart,—the history of every statue, painting, cathedral, or other wonder they show you. They know it and tell it as a parrot would,—and if you interrupt, and throw them off the track, they have to go back and begin over again. All their lives long they are employed in showing strange things to foreigners and listening to their bursts of admiration.

It is human nature to take delight in exciting admiration. It is what prompts children to say “smart” things, and do absurd ones, and in other ways “show off” when company is present. It is what makes gossips turn out in rain and storm to go and be the first to tell a startling bit of news. Think, then, what a passion it becomes with a guide, whose privilege it is, every day, to show to strangers wonders that throw them into perfect ecstasies of admiration! He gets so that he could not by any possibility live in a soberer atmosphere.

After we discovered this, we *never* went into ecstasies any more,—we never admired anything,—we never showed any but impassible faces and stupid indifference in the face of the sublimest wonders a guide had to display. We had found their weak point. We have made good use of it ever since. We have made some of those people savage, at times, but we, have never lost our serenity.

The doctor asks the questions generally, because he can keep his countenance, and look more like an inspired idiot, and throw more imbecility into the tone of his voice than any man that lives. It comes natural to him.

The guides in Genoa are delighted to secure an American party, because Americans so much wonder, and deal so much in sentiment and emotion before any relic of Columbus. Our guide there fidgeted about as

if he had swallowed a spring mattress. He was full of animation,—full of impatience. He said :—

“Come wis me, genteelmen!—come! I show you ze letter writing by Christopher Colombo!—write it himself!—write it wis his own hand!—come!”

He took us to the municipal palace. After much impressive fumbling of keys and opening of locks, the stained and aged document was spread before us. The guide’s eyes sparkled. He danced about us and tapped the parchment with his finger :—

What I tell you, genteelmen! Is it not so? See! handwriting Christopher Colombo!—write it himself!”

We looked indifferent,—unconcerned. The doctor examined the document very deliberately, during a painful pause. Then he said, without any show of interest,—

“Ah,—Ferguson,—what—what did you say was the name of the party who wrote this?”

“Christopher Colombo! ze great Christopher Colombo!”

Another deliberate examination.

“Ah,—did he write it himself, or,—or how?”

“He write it himself!—Christopher Colombo! he’s own handwriting, write by himself!”

Then the doctor laid the document down and said,—“Why, I have seen boys in America only fourteen years old that could write better than that.”

“But zis is ze great Christo—”

“I don’t care who it is! It’s the worst writing I ever saw. Now you mustn’t think you can impose on us because we are strangers. We are not fools, by a good deal. If you have got any specimens of penmanship of real merit, trot them out!—and if you haven’t, drive on!”

We drove on. The guide was considerably shaken up, but he made one more venture. He had something which he thought would overcome us. He said,—

“Ah, genteelmen, you come wis us! I show you beautiful, oh, magnificent bust Christopher Colombo!—splendid, grand, magnificent!”

He brought us before the beautiful bust,—for it *was* beautiful,—and sprang back and struck an attitude :—

“Ah, look, genteelmen!—beautiful, grand,—bust Christopher Colombo!—beautiful bust, beautiful pedestal!”

The doctor put up his eye-glass,—procured for such occasions :—

“Ah,—what did you say this gentleman’s name was?”

“Christopher Colombo! ze great Christopher Colombo!”

“Christopher Colombo,—the great Christopher Colombo. Well, what aid *he* do?”

“Discover America!—discover America, oh, ze devil!”

“Discover America? No,—that statement will hardly wash. We are just from America ourselves. We heard nothing about it. Christopher Colombo,—pleasant name,—is—is he dead?”

“Oh, corpo di Baccho!—three hundred year!”

“What did he die of?”

“I do not know. I cannot tell.”

“Small-pox, think?”

“I do not know, genteelmen,—I do not know *what* he die of.”

“Measles, likely?”

“Maybe,—maybe. I do *not* know,—I think he die of something.”

“Parents living?”

“Im-posseible!”

“Ah,—which is the bust and which is the pedestal?”

“Santa Maria!—*zis* ze bust!—*zis* ze pedestal!”

“Ah, I see, I see,—happy combination,—very happy combination indeed. Is—is this the first time this gentleman was ever on a bust?”

That joke was lost on the foreigner,—guides cannot master the subtleties of the American joke.

We have made it interesting for this Roman guide. Yesterday we spent three or four hours in the Vatican again, that wonderful world of curiosities. We came very near expressing interest sometimes, even admiration. It was hard to keep from it. We succeeded, though. Nobody else ever did, in the Vatican museums. The guide was bewildered, nonplussed. He walked his legs off, nearly, hunting up extraordinary things, and exhausted all his ingenuity on us, but it was a failure; we never showed any interest in anything. He had reserved what he considered to be his greatest wonder till the last,—a royal Egyptian mummy, the best preserved in the world, perhaps. He took us there. He felt so sure, this time, that some of his old enthusiasm came back to him:—

“See, genteelmen!—Mummy! Mummy!”

The eye-glass came up as calmly, as deliberately as ever.

“Ah,—Ferguson,—what did I understand you to say the gentleman’s name was?”

“Name?—he got no name!—mummy!—’Gyptian mummy!”

“Yes, yes. Born here?”

“No. ’Gyptian mummy.”

“Ah, just so. Frenchman, I presume?”

“No!—*not* Frenchman, not Roman!—born in Egypta!”

“Born in Egypta. Never heard of Egypta before. Foreign locality, likely. Mummy,—mummy. How calm he is, how self-possessed! Is—ah!—is he dead?”

“Oh, *sacre bleu!* been dead three thousan’ year!”

The doctor turned on him savagely:—

“Here, now, what do you mean by such conduct as this? Playing us for Chinamen because we are strangers and trying to learn! Trying to impose your vile, second-hand carcasses on *us!* Thunder and lightning! I’ve a mind to—to—if you’ve got a nice *fresh* corpse, fetch him out!—or, by George, we’ll brain you!”

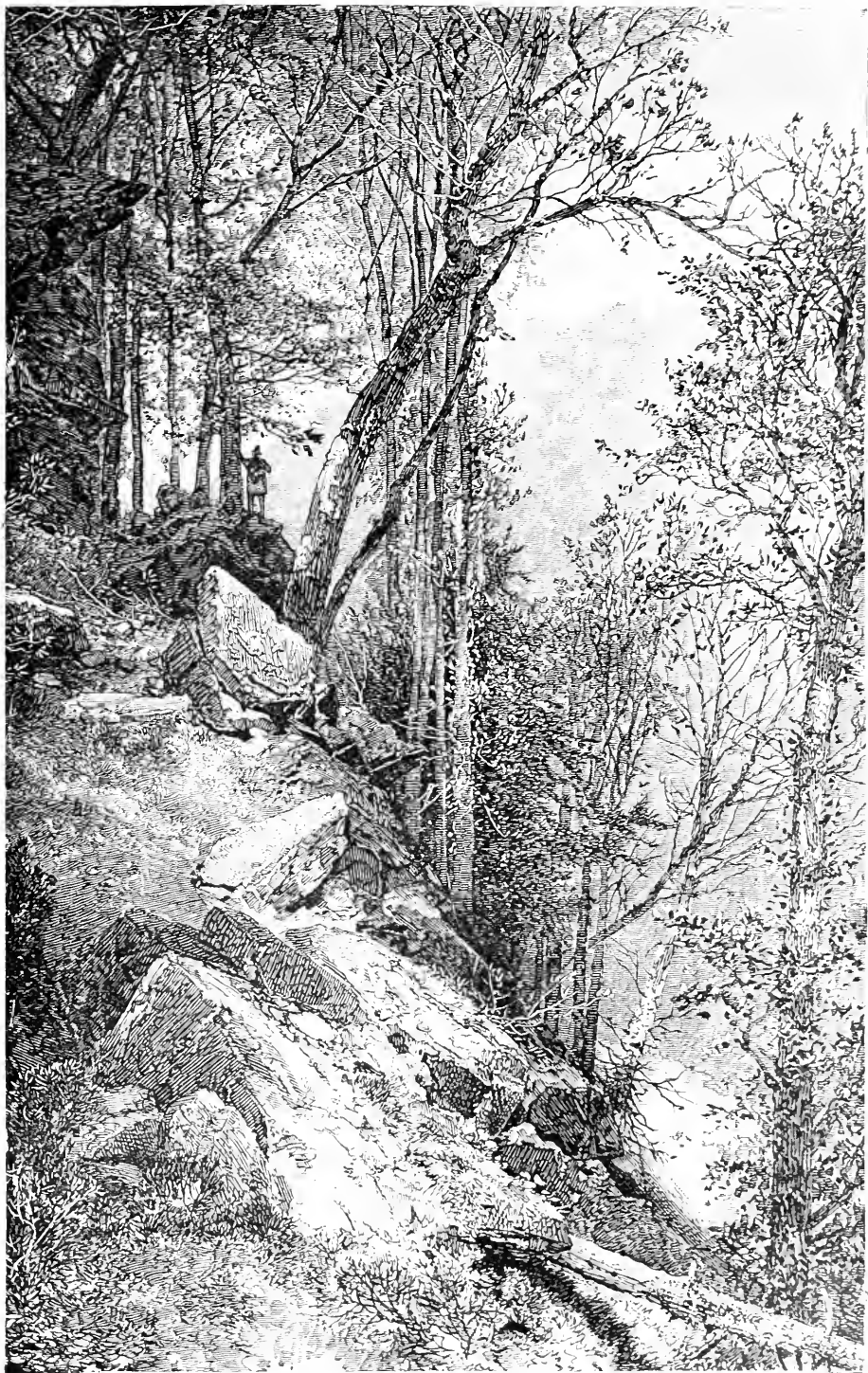
We make it exceedingly interesting for this Frenchman. However, he has paid us back, partly, without knowing it. He came to the hotel this morning to ask if we were up, and he endeavored, as well as he could to describe us, so that the landlord would know which persons he meant. He finished with the casual remark that we were lunatics. The observation was so innocent and so honest that it amounted to a very good thing for a guide to say.

Our Roman Ferguson is the most patient, unsuspecting, long-suffering, subject we have had yet. We shall be sorry to part with him. We have enjoyed his society very much. We trust he has enjoyed ours, but we are harassed with doubts.

### THANATOPSIS.

WILLIAM CULLEN BRYANT.

<p><b>T</b>o him, who, in the love of Nature, holds Communion with her visible forms, she speaks A various language: for his gayer hours She has a voice of gladness and a smile And eloquence of beauty; and she glides Into his darker musing with a mild And gentle sympathy, that steals away Their sharpness, ere he is aware. When thoughts Of the last bitter hour come like a blight O’er thy spirit, and sad images</p>	<p>Of the stern agony, and shroud, and pall, And breathless darkness, and the narrow house, Make thee to shudder, and grow sick at heart, Go forth under the open sky and list To Nature’s teachings, while from all around— Earth and her waters, and the depths of air— Comes a still voice,—Yet a few days, and thee The all beholding sun shall see no more In all his course; nor yet in the cold ground, Where thy pale form was laid, with many tears, Nor in the embrace of ocean, shall exist</p>
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“To him, who, in the love of Nature, holds  
Communion with her visible forms, she speaks  
A various language.”





Thy image. Earth, that nourished thee,  
 shall claim  
 Thy growth, to be resolved to earth again;  
 And, lost each human trace, surrendering up  
 Thine individual being, shalt thou go  
 To mix forever with the elements;  
 To be a brother to the insensible rock,  
 And to the sluggish clod, which the rude  
 swain  
 Turns with his share, and treads upon. The  
 oak



THE VENERABLE WOODS.

Shall send his roots abroad, and pierce thy  
 mould.  
 Yet not to thine eternal resting-place  
 Shalt thou retire alone,—nor couldst thou  
 wish  
 Couch on more magnificent. Thou shalt lie  
 down  
 With patriarchs of the infant world,—with  
 kings,  
 The powerful of the earth,—the wise, the  
 good,  
 Fair forms, and hoary seers of ages past,  
 All in one mighty sepulchre. The hills,  
 Rock-ribbed, and ancient as the sun; the  
 vales  
 Stretching in pensive quietness between;  
 The venerable woods; rivers that move  
 In majesty, and the complaining brooks,  
 That make the meadows green; and, poured  
 round all,  
 Old ocean's gray and melancholy waste,—

Are but the solemn decorations all  
 Of the great tomb of man! The golden  
 sun,  
 The planets, all the infinite host of heaven,  
 Are shining on the sad abodes of death,  
 Through the still lapse of ages. All that  
 tread  
 The globe are but a handful to the tribes  
 That slumber in its bosom. Take the wings  
 Of morning, traverse Barca's desert sands,  
 Or lose thyself in the continuous woods  
 Where rolls the Oregon, and hears no sound  
 Save his own dashings.—Yet the dead are  
 there!  
 And millions in those solitudes, since first  
 The flight of years began, have laid them  
 down  
 In their last sleep,—the dead reign there  
 alone!  
 So shalt thou rest; and what if thou with-  
 draw  
 In silence from the living, and no friend  
 Take note of thy departure? The gay wild  
 laugh  
 When thou art gone, the solemn brood of  
 care  
 Plod on, and each one, as before, will  
 lead  
 His favorite phantom; yet all these shall  
 leave  
 Their mirth and their employments, and shall  
 come  
 And make their bed with thee. As the long  
 train  
 Of ages glide away, the sons of men—  
 The youth in life's green spring, and he who  
 goes  
 In the full strength of years, matron and  
 maid,  
 The bowed with age, the infant in the smiles  
 And beauty of its innocent age cut off—  
 Shall one by one, be gathered to thy side  
 By those who in their turn shall follow  
 them.

So live that when thy summons comes to  
 join  
 The innumerable caravan that moves  
 To the pale realms of shade, where each shall  
 take  
 His chamber in the silent halls of death,

Thou go not, like the quarry-slave at night,  
Scourged to his dungeon, but, sustained and soothed  
By an unfaltering trust, approach thy grave  
Like one who wraps the drapery of his couch  
About him, and lies down to pleasant dreams.

### THE GOUTY MERCHANT AND THE STRANGER.

HORACE SMITH.

**I**N Broad Street buildings (on a winter night,  
Sung by his parlor fire, a gouty wight  
Sat all alone, with one hand rubbing  
His feet rolled up in fleecy hose,  
With t'other he'd beneath his nose  
The Public Ledger, in whose columns  
grubbing.

He noted all the sales of hops,  
Ships, shops, and slops;  
Gum, galls, and groceries; ginger, gin,  
Tar, tallow, turmeric, turpentine, and tin;  
When lo! a decent personage in black,  
Entered and most politely said—

“Your footman, sir, has gone his nightly track  
To the King's Head,  
And left your door ajar, which I  
Observed in passing by;

And thought it neighborly to give you notice.”  
“Ten thousand thanks” the gouty man replied;  
“You see, good sir, how to my chair I'm tied;—

“Ten thousand thanks how very few do get  
In time of danger,  
Such kind attention from a stranger!  
Assuredly, that fellow's throat is  
Doomed to a final drop at Newgate;  
He knows, too, (the unconscionable elf)  
That there's no soul at home except my self.”

“Indeed,” replied the stranger (looking grave),

“Then he's a double knave:  
He knows that rogues and thieves by scores  
Nightly beset unguarded doors;  
And see, how easily might one  
Of these domestic foes,

Even beneath your very nose,  
Perform his knavish tricks:  
Enter your room as I have done,  
Blow out your candles—thus—and thus—  
Pocket your silver candlesticks:  
And—walk off—thus”—

So said, so done; he made no more remark  
Nor waited for replies,  
But marched off with his prize,  
Leaving the gouty merchant in the dark.

### THE PAUPER'S DEATH-BED.

MRS. C. B. SOUTHEY.

**R**EAD softly, bow the head,  
In reverent silence bow,  
No passing bell doth toll,  
Yet an immortal soul  
Is passing now.  
Stranger! no woe great,  
With lowly reverence bow;  
There's one in that poor shed,  
One by that paltry bed,  
Greater than thou.

Beneath that beggar's roof,  
Lo! Death doth keep his state,  
Enter—no crowd attend;  
Enter—no guards defend  
This palace gate.

That pavement, damp and cold,  
No smiling courtiers tread;  
One silent woman stands,  
Lifting with meagre hands  
A dying head.

No mingling voices sound—  
 An infant wail alone;  
 A sob suppressed—again  
 That short, deep gasp, and then  
 The parting groan.

Oh, change!—Oh, wondrous change!—  
 Burst are the prison bars—

This moment there, so low,  
 So agonized, and now  
 Beyond the stars!

Oh, change—stupendous change!  
 There lies the soulless clod!  
 The sun eternal breaks—  
 The new immortal wakes—  
 Wakes with his God!

### MOUSE-HUNTING.

B. P. SHILLABER.

**T** was midnight, deep and still, in the mansion of Mrs. Partington,—as it was, very generally, about town,—on a cold night in March. So profound was the silence that it awakened Mrs. P., and she raised herself upon her elbow to listen. No sound greeted her ears, save the tick of the old wooden clock in the next room, which stood there in the dark, like an old crone, whispering and gibbering to itself. Mrs. Partington relapsed beneath the folds of the blankets, and had one eye again well-coaxed towards the realm of dreams, while the other was holding by a very frail tenure upon the world of reality, when her ear was saluted by the nibble of a mouse, directly beneath her chamber window, and the mouse was evidently gnawing her chamber carpet.

Now, if there is an animal in the catalogue of creation that she dreads and detests, it is a mouse; and she has a vague and indefinite idea that rats and mice were made with especial regard to her individual torment. As she heard the sound of the nibble by the window, she arose again upon her elbow, and cried "*Shoo! Shoo!*" energetically, several times. The sound ceased, and she fondly fancied that her trouble was over. Again she laid herself away as carefully as she would have lain eggs at forty-five cents a dozen, when—*nibble, nibble, nibble!*—she once more heard the odious sound by the window. "*Shoo!*" cried the old lady again, at the same time hurling her shoe at the spot from whence the sound proceeded, where the little midnight marauder was carrying on his depredations.

A light burned upon the hearth—she couldn't sleep without a light,—and she strained her eyes in vain to catch a glimpse of her tormentor playing about amid the shadows of the room. All again was silent, and the clock, giving an admonitory tremble, struck twelve. Midnight! and Mrs. Partington counted the tintinabulous knots as they ran off the reel of *Time*, with a saddened heart.

*Nibble, nibble, nibble!*—again that sound. The old lady sighed as she hurled the other shoe at her invisible annoyance. It was all without avail, and “shooing” was bootless, for the sound came again to her wakeful ear. At this point her patience gave out, and, conquering her dread of the cold, she arose and opened the door of her room that led to a corridor, when, taking the light in one hand, and a shoe in the other, she made the circuit of the room, and explored every nook and cranny in which a mouse could ensconce himself. She looked under the bed, and under the old chest of drawers, and under the wash-stand, and “shooed” until she could “shoo” no more.

The reader’s own imagination, if he has an imagination skilled in limning, must draw the picture of the old lady while upon this exploring expedition, “accoutred as she was,” in search of the ridiculous mouse. We have our own opinion upon the subject, and must say,—with all due deference to the years and virtues of Mrs. P., and with all regard for personal attractions very striking in one of her years,—we should judge that she cut a very queer figure, indeed.

Satisfying herself that the mouse must have left the room, she closed the door, deposited the light upon the hearth, and again sought repose. How gratefully a warm bed feels, when exposure to the night air has chilled us, as we crawl to its enfolding covert! How we nestle down, like an infant by its mother’s breast, and own no joy superior to that we feel,—coveting no regal luxury while revelling in the elysium of feathers! So felt Mrs. P., as she again ensconced herself in bed. The clock in the next room struck one.

She was again near the attainment of the state when dreams are rife, when, close by her chamber-door, outside she heard that hateful nibble renewed which had marred her peace before. With a groan she arose, and, seizing her lamp, she opened the door, and had the satisfaction to hear the mouse drop, step by step, until he reached the floor below. Convinced that she was now rid of him for the night, she returned to bed, and addressed herself to sleep. The room grew dim; in the weariness of her spirit, the chest of drawers in the corner was fast losing its identity and becoming something else; in a moment more—*nibble, nibble, nibble!* again outside of the chamber-door, as the clock in the next room struck two.

Anger, disappointment, desperation, fired her mind with a new determination. Once more she arose, but this time she put on a shoe!—her dexter shoe. Ominous movement! It is said that when a woman wets her finger, fleas had better flee. The star of that mouse’s destiny was setting, and was now near the horizon. She opened the door quickly, and,

as she listened a moment, she heard him drop again from stair to stair, on a speedy passage down.

The entry below was closely secured, and no door was open to admit of his escape. This she knew, and a triumphant gleam shot athwart her features, revealed by the rays of the lamp. She went slowly down the stairs, until she arrived at the floor below, where, snugly in a corner, with his little bead-like black eyes looking up at her roguishly, was the gnawer of her carpet, and the annoyer of her comfort. She moved towards him, and he not coveting the closer acquaintance, darted by her. She pursued him to the other end of the entry, and again he passed by her. Again and again she pursued him, with no better success. At last, when in most doubt as to which side would conquer, Fortune perched upon the banister, turned the scale in favor of Mrs. P. The mouse, in an attempt to run by her, presumed too much upon former success. He came too near her upraised foot. It fell upon his musipilar beauties, like an avalanche of snow upon a new tile, and he was dead forever! Mrs. Partington gazed upon him as he lay before her. Though she was glad at the result, she could but sigh at the necessity which impelled the violence; but for which the mouse might have long continued a blessing to the society in which he moved.

Slowly and sadly she marched up stairs,  
 With her shoe all sullied and gory;  
 And the watch, who saw't through the front door squares,  
 Told us this part of the story.

That mouse did not trouble Mrs. Partington again that night, and the old clock in the next room struck three before sleep again visited the eyelids of the relict of Corporal Paul.

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*DOING GOOD, TRUE HAPPINESS.*

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CARLOS WILCOX.

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WOULDST thou from sorrow find a  
 sweet relief?  
 Or is thy heart oppress'd with  
 woes untold?  
 Balm wouldst thou gather from  
 corroding grief?  
 Pour blessings round thee like a  
 shower of gold.  
 'Tis when the rose is wrapp'd in many a fold

Close to its heart, the worm is wasting there  
 Its life and beauty; not when, all un-  
 roll'd,  
 Leaf after leaf, its bosom, rich and fair,  
 Breathes freely its perfumes throughout the  
 ambient air.  
 Wake, thou that sleepest in enchanted  
 bowers,

Lest these lost years should haunt thee on  
the night  
When death is waiting for thy number'd hours  
To take their swift and everlasting flight;  
Wake, ere the earth-born charm unnerve  
thee quite,  
And be thy thoughts to work divine address'd;  
Do something—do it soon—with all thy  
might;  
An angel's wing would droop if long at rest,  
And God himself, inactive, were no longer  
blest.

Some high or humble enterprise of good  
Contemplate, till it shall possess thy mind,  
Become thy study, pastime, rest, and food,  
And kindle in thy heart a flame refined.  
Pray Heaven for firmness thy whole soul  
to bind

To this thy purpose—to begin, pursue,  
With thoughts all fix'd, and feelings purely  
kind;

Strength to complete, and with delight review,  
And grace to give the praise where all is ever  
due.

No good of worth sublime will Heaven permit  
To light on man as from the passing air;  
The lump of genius, though by nature lit,  
If not protected, pruned, and fed with care,  
Soon dies, or runs to waste with fitful  
glare;

And learning is a plant that spreads and towers  
Slow as Columbia's aloe, proudly rare,  
That 'mid gay thousands, with the suns and  
showers  
Of half a century, grows alone before it  
flowers.

Has immortality of name been given  
To them that idly worship hills and groves,  
And burn sweet incense to the queen of hea-  
ven?

Did Newton learn from fancy, as it roves,  
To measure worlds, and follow where each  
moves?

Did Howard gain renown that shall not cease,  
By wanderings wild that nature's pilgrim  
loves?

Or did Paul gain heaven's glory and its peace  
By musing o'er the bright and tranquil isles  
of Greece?

Beware lest thou, from sloth, that would ap-  
pear

But lowliness of mind, with joy proclaim  
Thy want of worth,—a charge thou couldst  
not hear

From other lips, without a blush of shame,  
Or pride indignant; then be thine the  
blame,

And make thyself of worth; and thus enlist  
The smiles of all the good, the dear to fame;  
'Tis infancy to die and not be miss'd,  
Or let all soon forget that thou didst e'er exist.

Rouse to some work of high and holy love,  
And thou an angel's happiness shalt know;  
Shalt bless the earth while in the world above;  
The good begun by thee shall onward flow  
In many a branching stream, and wider  
grow;

The seed that, in these few and fleeting hours,  
Thy hand, unsparing and unwearied, sow  
Shall deck thy grave with amaranthine flow'rs,  
And yield thee fruits divine in heaven's  
immortal bowers.

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TO THE SILENT RIVER.

H. W. LONGFELLOW.

**R**IVER that in silence windest  
Through the meadows bright and  
free,  
Till at length thy rest thou findest  
In the bosom of the sea!

Four long years of mingled feeling,  
Half in rest, and half in strife,  
I have seen thy waters stealing  
Onward, like the stream of life.



Thou hast taught me, Silent River!  
 Many a lesson deep and long;  
 Thou hast been a generous giver,  
 I can give thee but a song.

Oft in sadness and in gloom,  
 I have watched thy waters flow,  
 Till the burden of my soul  
 Overwhelmed me, like a flood.

And in bitter hours and brighter,  
 When I saw thy waters gleam,  
 I have felt my heart beat lighter,  
 And leap forward with thy stream.

Not for this alone I love thee,  
 Nor because thy waves of blue  
 From celestial seas above thee  
 Take their own celestial hue.

Where yon shadowy woodlands hide thee,  
 And thy waters disappear,

Friends I love have dwelt beside thee,  
 And have made thy margin dear.

Friends my soul with joy remembers!  
 How like quivering flames they start  
 When I fan the living embers  
 On the hearth-stone of my heart!

'Tis for this, then, Silent River!  
 That my spirit leans to thee;  
 Thou hast been a generous giver,  
 Take this idle song from me.



SONG OF THE BROOK.

ALFRED TENNYSON.

**I** COME from haunts of coot and hern :  
 I make a sudden sally  
 And sparkle out among the fern,  
 To bicker down a valley.

By thirty hills I hurry down,  
 Or slip between the ridges,  
 By twenty thorns, a little town,  
 And half a hundred bridges.

Till last by Philip's farm I flow  
 To join the brimming river,  
 For men may come and men may go,  
 But I go on forever.

I chatter over stony ways,  
 In little sharp and trebles,  
 I bubble into eddying bays,  
 I babble on the pebbles.

With many a curve my banks I fret  
 By many a field and fallow,  
 And many a fairy forland set  
 With willow-weed and mallow.

I chatter, chatter, as I flow  
 To join the brimming river;  
 For men may come and men may go,  
 But I go on forever.

I wind about, and in and out,  
 With here a blossom sailing,  
 And here and there a lusty trout,  
 And here and there a grayling,

And here and there a foamy flake  
 Upon me, as I travel  
 With many a silvery waterbreak  
 Above the golden gravel,



And draw them all along, and flow  
 To join the brimming river,  
 For men may come and men may go,  
 But I go on forever.

I steal by lawns and grassy plots;  
 I slide by hazel covers;  
 I love the sweet forget-me-nots  
 That grow for happy lovers.

I slip, I slide, I gloom, I glance,  
 Among my skimming swallows;

I make the netted sunbeam dance  
 Against my sandy shallows.

I murmur under moon and stars  
 In braubly wildernesses;  
 I linger by my shingly bars;  
 I loiter round my cresses;

And out again I curve and flow  
 To join the brimming river,  
 For men may come and men may go,  
 But I go on forever.

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CAUGHT IN THE QUICKSAND.

VICTOR HUGO.



It sometimes happens that a man, traveler or fisherman, walking on the beach at low tide, far from the bank, suddenly notices that for several minutes he has been walking with some difficulty. The strand beneath his feet is like pitch; his soles stick in it; it is sand no longer; it is glue.

The beach is perfectly dry, but at every step he takes, as soon as he lifts his foot, the print which it leaves fills with water. The eye, however, has noticed no change; the immense strand is smooth and tranquil; all the sand has the same appearance: nothing distinguishes the surface which is solid from that which is no longer so; the joyous little crowd of sand-flies continue to leap tumultuously over the wayfarer's feet. The man pursues his way, goes forward, inclines to the land, endeavors to get nearer the upland.

He is not anxious. Anxious about what? Only he feels, somehow, as if the weight of his feet increases with every step he takes. Suddenly he sinks in.

He sinks in two or three inches. Decidedly he is not on the right road; he stops to take his bearings; now he looks at his feet. They have disappeared. The sand covers them. He draws them out of the sand; he will retrace his steps. He turns back, he sinks in deeper. The sand comes up to his ankles; he pulls himself out and throws himself to the left—the sand half leg deep. He throws himself to the right; the sand comes up to his shins. Then he recognizes with unspeakable terror that he is caught in the quicksand, and that he has beneath him the terrible

medium in which man can no more walk than the fish can swim. He throws off his load if he has one, lightens himself as a ship in distress; it is already too late; the sand is above his knees. He calls, he waves his hat or his handkerchief; the sand gains on him more and more. If the beach is deserted, if the land is too far off, if there is no help in sight, it is all over.

He is condemned to that appalling burial, long, infallible, implacable, and impossible to slacken or to hasten; which endures for hours, which seizes you erect, free, and in full health, and which draws you by the feet; which, at every effort that you attempt, at every shout you utter, drags you a little deeper, sinking you slowly into the earth while you look upon the horizon, the sails of the ships upon the sea, the birds flying and singing, the sunshine and the sky. The victim attempts to sit down, to lie down, to creep; every movement he makes inters him; he straightens up, he sinks in; he feels that he is being swallowed. He howls, implores, cries to the clouds, despairs.

Behold him waist deep in the sand. The sand reaches his breast; he is now only a bust. He raises his arms, utters furious groans, clutches the beach with his nails, would hold by that straw, leans upon his elbows to pull himself out of this soft sheath; sobs frenziedly; the sand rises; the sand reaches his shoulders; the sand reaches his neck; the face alone is visible now. The mouth cries, the sand fills it—silence. The eyes still gaze, the sand shuts them—night. Now the forehead decreases, a little hair flutters above the sand; a hand comes to the surface of the beach, moves, and shakes, disappears. It is the earth-drowning man. The earth filled with the ocean becomes a trap. It presents itself like a plain, and opens like a wave.

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THE ORIENT.

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FROM BYRON'S "BRIDE OF ABYDOS."

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<p><b>K</b>NOW ye the land where the cypress and myrtle Are emblems of deeds that are done in their clime, Where the rage of the vulture, the love of the turtle, Now melt into sorrow, now madden to crime?</p> <p>Know ye the land of the cedar and vine, Where the flowers ever blossom, the beams ever shine:</p>	<p>Where the light wings of Zephyr, oppress'd with perfume, Wax faint o'er the gardens of Gul in her bloom!</p> <p>Where the citron and olive are fairest of fruit, And the voice of the nightingale never is mute.</p> <p>Where tints of the earth, and the hues of the sky, In color though varied, in beauty may vie, And the purple of ocean is deepest in dye;</p>
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Where the virgins are soft as the roses they  
twine,  
And all, save the spirit of man, is divine?  
'T is the clime of the East; 't is the land of  
the Sun,—

Can he smile on such deeds as his children  
have done?  
O, wild as the accents of lover's farewell  
Are the hearts which they bear and the tales  
which they tell!

---

*ABOU BEN ADHEM.*

LEIGH HUNT.



ABOU Ben Adhem,—may his tribe in-  
crease,—  
Awoke one night from a sweet  
dream of peace,  
And saw, within the moonlight in  
his room,  
Making it rich, and like a lily in  
bloom,  
An angel, writing in a book of gold.  
Exceeding peace had made Ben Adhem  
bold,  
And to the Presence in the room he said,  
"What writest thou?" The vision raised its  
head,  
And with a look made all of sweet accord,

Answered, "The names of those who love  
the Lord."  
"And is mine one?" said Abou. "Nay, not  
so,"  
Replied the angel. Abou spoke more low,  
But cheerily still; and said, "I pray thee,  
then,  
Write me as one that loves his fellow-men."  
The angel wrote and vanished. The next  
night  
It came again, with a great wakening light,  
And showed the names whom love of God  
had bless'd;  
And lo! Ben Adhem's name led all the rest.

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*THE MORAVIAN REQUIEM.*

HARRIET B. M'KEEVER.

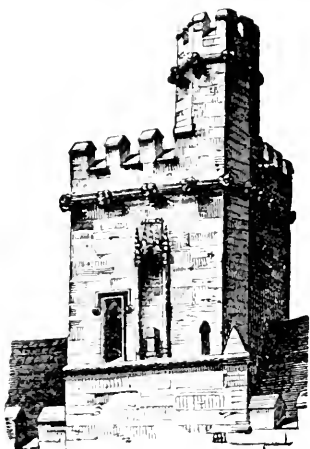
It is customary with the Moravians at Bethlehem, Pa., to announce the decease of a member of their com-  
munion, from the tower of the church adjoining the cemetery, by three appropriate strains of melody rendered  
by a trombone band. The closing strains designate the age and sex of the departed one. I heard it for the first  
time at sunset, in the cemetery, unexpectedly; the effect was indescribable; the custom is beautiful, sweetly ex-  
pressive of loving brotherhood.



'T twilight hour, when mem'ry's power  
Wakes up the visions of the buried  
past,  
From earth retreating, soft silence  
greeting,  
I wandered, where the weary rest  
at last.

The sun retiring, sad thoughts inspiring,  
I mused in solemn silence 'mid the  
dead;  
When softly stealing, death's call reveal-  
ing,  
Sounds of low wailing from the tower  
were sped.

First faintly swelling, the tidings telling,  
In notes of tenderest sorrow, one has gone;



We've lost another, a youthful brother;  
Mourn for a home bereft, a spirit flown.

The notes of anguish first seem to languish,  
Like to the moaning of a parting sigh;  
Then raptured swelling, a tale they're telling,  
Of triumph over death, of victory.

"Farewell to sorrow! I'll wake to-morrow,  
When the long slumber of the tomb is o'er;  
Then rising glorious, o'er death victorious,  
We'll meet, we'll meet, where partings are no more."

Thus wails the trombone, and as its soft tone  
Breathes a sad requiem for death's frequent calls,  
'Tis sweet to render this tribute tender,  
Whene'er a brother from among us falls.

## THE MISER.

GEORGE W. CUTTER.

**A**N old man sat by a fireless hearth,  
Though the night was dark and chill,  
And mournfully over the frozen earth  
The wind sobbed loud and shrill.  
His locks were gray, and his eyes were gray,  
And dim, but not with tears;  
And his skeleton form had wasted away  
With penury, more than years.

A rush-light was casting its fitful glare  
O'er the damp and dingy walls,  
Where the lizard hath made his slimy lair,  
And the venomous spider crawls;  
But the meanest thing in this lonesome room  
Was the miser worn and bare,  
Where he sat like a ghost in an empty tomb,  
On his broken and only chair.

He had bolted the window and barred the door,  
And every nook had scanned;  
And felt the fastening o'er and o'er,  
With his cold and skinny hand;  
And yet he sat gazing intently round,  
And trembled with silent fear,  
And started and shuddered at every sound  
That fell on his coward ear.

"Ha, ha!" laughed the miser: "I'm safe at last  
From this night so cold and drear,  
From the drenching rain and driving blast,  
With my gold and treasures here.  
I am cold and wet with the icy rain,  
And my health is bad, 'tis true;  
Yet if I should light that fire again,  
It would cost me a cent or two.

"But I'll take a sip of the precious wine:  
It will banish my cold and fears:  
It was given long since by a friend of mine—  
I have kept it for many years."  
So he drew a flask from a mouldy nook,  
And drank of its ruby tide;  
And his eyes grew bright with each draught  
he took,  
And his bosom swelled with pride.  
Let me see; let me see!" said the miser  
then,  
"Tis some sixty years or more  
Since the happy hour when I began  
To heap up the glittering store;  
And well have I sped with my anxious toil,  
As my crowded chest will show:  
I've more than would ransom a kingdom's  
spoil,  
Or an emperor could bestow."

He turned to an old worm-eaten chest,  
And cautiously raised the lid,  
And then it shone like the clouds of the  
west,  
With the sun in their splendor hid;  
And gem after gem, in precious store,  
Are raised with exulting smile;  
And he counted and counted them o'er and  
o'er,  
In many a glittering pile.  
Why comes the flush to his pallid brow,  
While his eyes like his diamonds shine?  
Why writhes he thus in such torture  
now?  
What was there in the wine?  
He strove his lonely seat to gain;  
To crawl to his nest he tried,  
But finding his efforts all in vain,  
He clasped his gold, and—*died*.

### THE POOR INDIAN!

**K**NOW him by his falcon eye,  
His raven tress and mien of pride;  
Those dingy draperies, as they fly,  
Tell that a great soul throbs inside!  
No eagle-feathered crown he wears,  
Capping in pride his kingly brow;  
But his crownless hat in grief de-  
clares,  
"I am an unthroned monarch now!"  
"O noble son of a royal line!"  
I exclaim, as I gaze into his face,

"How shall I knit my soul to thine?  
How right the wrongs of thine injured race?"  
"What shall I do for thee, glorious one?  
To soothe thy sorrows my soul aspires.  
Speak! and say how the Saxon's son  
May atone for the wrongs of his ruthless  
sires!"  
He speaks, he speaks!—that noble chief!  
From his marble lips deep accents come;  
And I catch the sound of his mighty grief,—  
"Ple' gi' me tree cent for git some rum!"

### THE ORDER OF NOBILITY.

EDMUND BURKE.

**N**O be honored and even privileged by the laws, opinions, and in-  
veterate usages of our country, growing out of the prejudice of  
ages, has nothing to provoke horror and indignation in any man.  
Even to be too tenacious of those privileges is not absolutely a  
crime. The strong struggle in every individual to preserve posses-  
sion of what he has found to belong to him, and to distinguish him, is

one of the securities against injustice and despotism implanted in our nature. It operates as an instinct to secure property, and to preserve communities in a settled state. What is there to shock in this? Nobility is a graceful ornament to the civil order. It is the Corinthian capital of polished society. *Omnes boni nobilitati semper favemus*, was the saying of a wise and good man. It is, indeed, one sign of a liberal and benevolent mind to incline to it with some sort of partial propensity. He feels no ennobling principle in his own heart who wishes to level all the artificial institutions which have been adopted for giving a body to opinion and permanence to fugitive esteem. It is a sour, malignant, and envious disposition, without taste for the reality, or for any image or representation of virtue, that sees with joy the unmerited fall of what had long flourished in splendor and in honor. I do not like to see anything destroyed, any void produced in society, any ruin on the face of the land.



## THE FRIEND OF HUMANITY AND THE KNIFE-GRINDER.

GEORGE CANNING.

FRIEND OF HUMANITY.

**N**EEDY knife-grinder! whither are you going?

Rough is the road; your wheel is out of order.

Bleak blows the blast;—your hat has got a hole in't;

So have your breeches!

Wear, knife-grinder! little think the proud one—

Who in their coaches roll along the turnpike-road

What hard work 't is crying all day "Knives and

Scissors to grind O!"

Tell me, knife-grinder, how came you to grind knives?

Did some rich man tyrannically use you?

Was it the squire? or parson of the parish? Or the attorney?

Was it the squire for killing of his game? or Covetous parson for his tithes distraining?

Or roguish lawyer made you lose your little All in a lawsuit?

(Have you not read the Rights of Man, by Tom Paine?)

Drops of compassion tremble on my eyelids, Ready to fall as soon as you have told your

Pitiful story.

## KNIFE-GRINDER.

Story! God bless you! I have none to tell, sir;  
 Only, last night, a drinking at the Chequers,  
 This poor old hat and breeches, as you see,  
 were  
 Torn in a scuffle.

Constables came up for to take me into  
 Custody; they took me before the justice;  
 Justice Oldmixon put me in the parish-stocks  
 For a vagrant.

I should be glad to drink your honor's health  
 in

A pot of beer, if you will give me sixpence;  
 But for my part, I never love to meddle  
 With politics, sir.

## FRIEND OF HUMANITY.

I give thee sixpence! I will see thee dead  
 first,—  
 Wretch! whom no sense of wrongs can rouse  
 to vengeance,—  
 Sordid, unfeeling, reprobate, degraded,  
 Spiritless outcast!

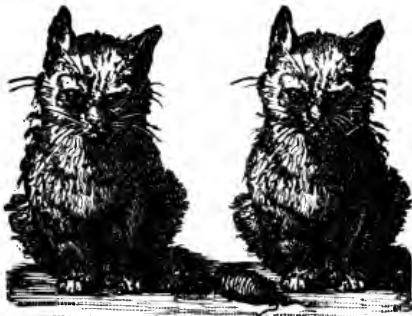
[Kicks the knife-grinder, overturns his wheel  
 and exit in a transport of republican enthu-  
 siasm and universal philanthropy.]

## TWO LITTLE KITTENS.



TWO little kittens, one stormy night,  
 Began to quarrel and then to fight;  
 One had a mouse, the other had none,  
 And that was the way the quarrel  
 begun.

"I'll have that mouse," said the biggest  
 cat.



"You'll have that mouse, we'll see about  
 that."

"I will have that mouse," said the eldest  
 son.

"You *shan't* have that mouse," said the little  
 one.

I told you before 'twas a stormy night  
 When these two little kittens began to fight;  
 The old woman seized her sweeping-broom  
 And swept the two kittens right out of the  
 room.

The ground was covered with frost and snow,  
 And the two little kittens had nowhere to go,  
 So they laid them down on the mat at the  
 door,  
 While the old woman finished sweeping the  
 floor.

Then they both crept in, as quiet as mice,  
 All wet with snow and cold as ice;  
 For they found it was better, that stormy  
 night,  
 To lie down and sleep, than to quarrel and  
 fight.

## MOTHERHOOD.



M Y neighbor's house is not so high  
 Nor half so nice as mine;  
 I often see the blind ajar,  
 And tho' the curtain's fine,

'Tis only muslin, and the steps  
 Are not of stone at all,  
 And yet I long for her small home  
 To give mine all in all.

Her lawn is never left to grow,  
 The children tread it down,  
 And when the father comes at night  
 I hear them clatter down  
 The gravel walk—and such a noise,  
 Comes to my listening ears,  
 As my sad heart's been waiting for  
 So many silent years.

Sometimes I peep to see them  
 Seize his coat, and hand, and knees,  
 All three so eager to be first,  
 And hear *her* call, "Don't tease,

Papa!" the baby springs—  
 And then the low brown door  
 Shuts in their happiness—and I  
 Sit wishing as before.

That my neighbor's little cottage,  
 And the jewels of her crown  
 Had been my own—my mansion  
 With its front of freestone brown,  
 Its dannask, and its Honiton,  
 Its lawn so green and bright,  
 How gladly would I give them,  
 For her *motherhood*, to-night.

### TRUST.

JOHN G. WHITTIER.



PICTURE memory brings to me:  
 I look across the years and see  
 Myself beside my mother's knee.

I feel her gentle hand restrain  
 My selfish moods, and know again  
 A child's blind sense of wrong and pain.

But wiser now, a man gray grown,  
 My childhood's needs are better known,  
 My mother's chastening love I own.

Gray grown, but in our Father's sight  
 A child still groping for the light  
 To read his works and ways aright.

I bow myself beneath his hand;  
 That pain itself for good was planned,  
 I trust, but cannot understand

I fondly dream it needs must be,  
 That as my mother dealt with me,  
 So with His children dealeth He.



BIRTH PLACE OF WHITTIER.

I wait, and trust the end will prove  
 That here and there, below, above,  
 The chastening heals, the pain is love!

### THE MEETING OF THE SHIPS.

FELICIA HEMANS.



TWO barks met on the deep mid sea,  
 When calms had stilled the tide,  
 A few bright days of summer glee  
 There found them side by side.

And voices of the fair and brave  
 Rose mingling thence in mirth,

And sweetly floated o'er the wave  
 The melodies of earth.

Moonlight on that lone Indian man  
 Cloudless and lovely slept;  
 While dancing step and festive strain  
 Each deck in triumph swept.



<p>And hands were linked, and answering eyes          With kindly meaning shone ;          O, brief and passing sympathies,          Like leaves together blown !</p> <p>A little while such joy was cast          Over the deep's repose,          Till the loud singing winds at last          Like trumpet music rose.</p>	<p>And proudly, freely on their way          The parting vessels bore ;          In calm or storm, by rock or bay,          To meet—O, nevermore !</p> <p>Never to blend in victory's cheer,          To aid in hours of woe ;          And thus bright spirits mingle here,          Such ties are formed below.</p>
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*BURKE ON THE DEATH OF HIS SON.*



AD it pleased God to continue to me the hopes of succession, I should have been, according to my mediocrity, and the mediocrity of the age I live in, a sort of founder of a family ; I should have left a son, who, in all the points in which personal merit can be viewed, in science, in erudition, in genius, in taste, in honor, in generosity, in humanity, in every liberal sentiment, and every liberal accomplishment, would not have shown himself inferior to the Duke of Bedford, or to any of those whom he traces in his line. His Grace very soon would have wanted all plausibility in his attack upon that provision which belonged more to mine than to me. He would soon have supplied every deficiency, and symmetrized every disproportion. It would not have been for that successor to resort to any stagnant wasting reservoir of merit in me, or in any ancestry. He had in himself a salient living spring of generous and manly action. Every day he lived, he would have purchased the bounty of the crown, and ten times more, if ten times more he had received. He was made a public creature, and had no enjoyment whatever but in the performance of some duty. At this exigent moment the loss of a finished man is not easily supplied.

But a Disposer, whose power we are little able to resist, and whose wisdom it behooves us not at all to dispute, has ordained it in another manner and—whatever my querulous weakness might suggest—a far better. The storm has gone over me, and I lie like one of those oaks which the late hurricane has scattered about me. I am stripped of all my honors ; I am torn up by the roots, and lie prostrate on the earth ! There, and prostrate there, I most unfeignedly recognize the divine justice, and in some degree submit to it. But whilst I humble myself before God, I do not know that it is forbidden to repel the attacks of unjust and inconsiderate men. The patience of Job is proverbial. After some of the convulsive struggles of

our irritable nature, he submitted himself, and repented in dust and ashes. But even so, I do not find him blamed for reprehending, and with a considerable degree of verbal asperity, those ill-natured neighbors of his who visited his dung-hill to read moral, political, and economical lectures on his misery. I am alone. I have none to meet my enemies in the gate. Indeed, my lord, I greatly deceive myself, if in this hard season I would give a peck of refuse wheat for all that is called fame and honor in the world. This is the appetite but of a few. It is a luxury, it is a privilege; it is an indulgence for those who are at their ease. But we are all of us made to shun disgrace, as we are made to shrink from pain, and poverty, and disease. It is an instinct: and under the direction of reason, instinct is always in the right. I live in an inverted order. They who ought to have succeeded me are gone before me; they who should have been to me as posterity, are in the place of ancestors. I owe to the dearest relation—which ever must subsist in memory—that act of piety which he would have performed to me; I owe it to him to show, that he was not descended, as the Duke of Bedford would have it, from an unworthy parent.

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MILTON.

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T. B. MACAULAY.

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TO Milton, and to Milton alone, belonged the secrets of the great deep, the beach of sulphur, the ocean of fire; the palaces of the fallen dominations, glimmering through the everlasting shade, the silent wilderness of verdure and fragrance where armed angels kept watch over the sleep of the first lovers, the portico of diamond, the sea of jasper, the sapphire pavement empurpled with celestial roses, and the infinite ranks of the Cherubim, blazing with aluminant and gold.

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THE DOVE COTE.

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AUNT EFFIE'S RHYMES.

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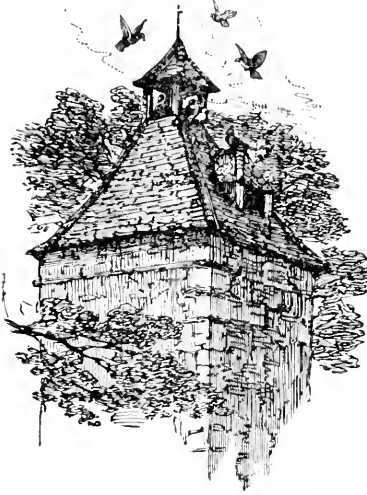


VERY high in the dove cote  
 The little Turtle Dove  
 Made a pretty nursery  
 To please her little love  
 She was gentle she was soft,  
 And her large dark eye

Often turned to her mate,  
 Who was sitting close by.

"Coo," said the Turtle Dove,  
 "Coo," said she.

"Oh, I love thee," said the Turtle Dove,  
 "And I love thee."



'Neath the long shady branches  
 Of the dark pine tree,  
 How happy were the doves  
 In their little nursery !

The young Turtle Doves  
 Never quarreled in their nest;  
 For they dearly loved each other,  
 Though they loved their mother best  
 "Coo," said the Turtle Doves,  
 "Coo," said she,  
 And they played together kindly  
 In their little nursery.

Is this nursery of yours,  
 Little sister, little brother,  
 Like the Turtle Dove's nest?—  
 Do you love one another?  
 Are you kind, are you gentle,  
 As children ought to be?  
 Then the happiest of nests  
 Is your own nursery.

*PATRIOTISM.*

SIR WALTER SCOTT.

**B**REATHE there the man with soul so  
 dead  
 Who never to himself hath said,  
 This is my own, my native land!  
 Whose heart hath ne'er within him  
 burned  
 As home his footsteps he hath turned  
 From wandering on a foreign strand!  
 If such there breathe, go, mark him well;

For him no minstrel raptures swell  
 High though his titles, proud his name,  
 Boundless his wealth as wish can claim,  
 Despite those titles, power, and pelf,  
 The wretch, concentred all in self,  
 Living shall forfeit fair renown,  
 And, doubly dying, shall go down  
 To the vile dust from whence he sprung,  
 Unwept, unhonored, and unsung.

*THE MYSTERY OF LIFE IN CHRIST.*

MRS. E. PRENTISS.

**W**ALK along the crowded streets, and  
 mark  
 The eager, anxious, troubled faces;  
 Wondering what this man seeks, what  
 that heart craves,  
 In earthly places.

Do I want anything that they are want-  
 ing?  
 Is each of them my brother?  
 Could we hold fellowship, speak heart to  
 heart,  
 Each to the other?

Nay, but I know not! only this I know,  
That sometimes merely crossing  
Another's path, where life's tumultuous  
waves  
Are ever tossing,

He, as He passes, whispers in mine ear  
One magic sentence only,

And in the awful loneliness of crowds  
I am not lonely.

Ah, what a life is theirs who live in Christ,  
How vast the mystery!  
Reaching in height to heaven, and in its  
depth  
The unfathomed sea.

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*ROLL ON, THOU SUN.*

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ANONYMOUS.

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**R**OLL on, thou Sun, forever roll,  
Thou giant, rushing through the  
heaven!  
Creation's wonder, nature's soul,  
Thy golden wheels by angels  
driven!  
The planets die without thy blaze,  
And cherubin, with star-dropt wing,  
Float in thy diamond-sparkling rays,  
Thou brightest emblem of their king!

Roll, lovely Earth, and still roll on,  
With ocean's azure beauty bound;  
While one sweet star, the pearly moon,  
Pursues thee through the blue profound;  
And angels, with delighted eyes,  
Behold thy tints of mount and stream,  
From the high walls of Paradise,  
Swift wheeling like a glorious dream.

Roll, Planets! on your dazzling road,  
Forever sweeping round the sun!  
What eye beheld when first ye glowed?  
What eye shall see your courses done?  
Roll in your solemn majesty,  
Ye deathless splendors of the skies!  
High altars, from which angels see  
The incense of creation rise.

Roll, Comets! and ye million Stars!  
Ye that through boundless nature roam;  
Ye monarchs on your flame-wing cars;  
Tell us in what more glorious dome,—  
What orbs to which your pomps are dim,  
What kingdom but by angels trod,—  
Tell us where swells the eternal hymn  
Around His throne where dwells your  
God?

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*SCENE AT NIAGARA FALLS.*

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CHARLES TARSON.

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**I**T is summer. A party of visitors are just crossing the iron bridge that extends from the American shore to Goat's Island, about a quarter of a mile above the Falls. Just as they are about to leave, while watching the stream as it plunges and dashes among the rocks below, the eye of one fastens on something clinging to a rock—caught on the very verge of the Falls. Scarcely willing to believe his

own vision, he directs the attention of his companions. The terrible news spreads like lightning, and in a few minutes the bridge and the surrounding shores are covered with thousands of spectators. "Who is he?" "How did he get there?" are questions every person proposed, but answered by none. No voice is heard above the awful flood, but a spy-glass shows frequent efforts to speak to the gathering multitude. Such silent appeals exceed the eloquence of words; they are irresistible, and something must be done. A small boat is soon upon the bridge, and with a rope attached sets out upon its fearless voyage, but is instantly sunk. Another and another are tried, but they are all swallowed up by the angry waters. A large one might possibly survive; but none is at hand. Away to Buffalo a car is dispatched, and never did the iron horse thunder along its steel-bound track on such a godlike mission. Soon the most competent life-boat is upon the spot. All eyes are fixed upon the object, as trembling and tossing amid the boiling white waves it survives the roughest waters. One breaker past and it will have reached the object of its mission. But being partly filled with water and striking a sunken rock, that next wave sends it hurling to the bottom. An involuntary groan passes through the dense multitude, and hope scarcely nestles in a single bosom. The sun goes down in gloom, and as darkness comes on and the crowd begins to scatter, methinks the angels looking over the battlements on high drop a tear of pity on the scene. The silvery stars shine dimly through the curtain of blue. The multitude are gone, and the sufferer is left with his God. Long before morning he must be swept over that dreadful abyss; he clings to that rock with all the tenacity of life, and as he surveys the horrors of his position, strange visions in the air come looming up before him. He sees his home, his wife and children there; he sees the home of his childhood; he sees that mother as she used to soothe his childish fears upon her breast; he sees a watery grave, and then the vision closes in tears. In imagination he hears the hideous yells of demons, and mingled prayers and curses die upon his lips.

No sooner does morning dawn than the multitude again rush to the scene of horror. Soon a shout is heard: he is there—he is still alive! Just now a carriage arrives upon the bridge, and a woman leaps from it and rushes to the most favorable point of observation. She had driven from Chippewa, three miles above the Falls; her husband had crossed the river, night before last, and had not returned, and she fears he may be clinging to that rock. All eyes are turned for a moment toward the anxious woman, and no sooner is a glass handed to her, fixed upon the object than she shrieks, "Oh, my husband!" and sinks senseless to the

earth. The excitement, before intense, seems now almost unendurable, and something must again be tried. A small raft is constructed, and, to the surprise of all, swings up beside the rock to which the sufferer has clung for the last forty-eight hours. He instantly throws himself full length upon it. Thousands are pulling at the end of the rope, and with skillful management a few rods are gained toward the nearest shore. What tongue can tell, what pencil can paint, the anxiety with which that little bark is watched, as, trembling and tossing amid the roughest waters, it nears that rock-bound coast? Save Niagara's eternal roar, all is silent as the grave. His wife sees it, and is only restrained by force from rushing into the river. Hope instantly springs into every bosom, but it is only to sink into deeper gloom. The angel of death has spread his wings over that little bark; the poor man's strength is almost gone; each wave lessens his grasp more and more, but all will be safe if that nearest wave is past. But that next surging billow breaks his hold upon the pitching timbers, the next moment hurling him to the awful verge, where, with body erect, hands clenched, and eyes that are taking their last look of earth, he shrieks, above Niagara's eternal roar, "Lost!" and sinks forever from the gaze of man.

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*THE SOLDIER'S PARDON.*

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JAMES SMITH.

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<p><b>W</b>IND blew the gale in Gibraltar one night,          As a soldier lay stretched in his cell;          And anon, 'mid the darkness, the moon's silver light          On his countenance dreamily fell.          Nought could she reveal, but a man true as steel,          That oft for his country had bled;          And the glance of his eye might the grim king defy,          For despair, fear, and trembling had fled.          But in rage he had struck a well-merited blow          At a tyrant who held him in scorn;          And his fate soon was sealed, for alas! honest Joe          Was to die on the following morn.</p>	<p>Oh! sad was the thought to a man that had fought          'Mid the ranks of the gallant and brave,—          To be shot through the breast at a coward's behest,          And laid low in a criminal's grave!          The night call had sounded, when Joe was aroused          By a step at the door of his cell;          'Twas a comrade with whom he had often caroused,          That now entered to bid him farewell.          "Ah, Tom! is it you come to bid me adieu?"          'Tis kind my lad! give me your hand!          Nay—nay—don't get wild, man, and make me a child!          I'll be soon in a happier land!"</p>
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With hands clasped in silence, Tom mourn-  
fully said,

“Have you any request, Joe, to make?—  
Remember by me 'twill be fully obeyed:

Can I anything do for your sake?”

When it's over, to-morrow!” he said, filled  
with sorrow,

“Send this token to her whom I've sworn  
All my fond love to share!”—'twas a lock  
of his hair,

And a prayer-book, all faded and worn.

“Here's this watch for my mother; and  
when you write home,”

And he dashed a bright tear from his  
eye—

“Say I died with my heart in old Devon-  
shire, Tom,

Like a man, and a soldier!—Good bye!”

Then the sergeant on guard, at the grating  
appeared,

And poor Tom had to leave the cold cell,  
By the moon's waning light, with a husky

“Good-night!

God be with you, dear comrade!—fare-  
well!”

Gray dawned the morn in a dull cloudy sky,

When the blast of a bugle resounded;

And Joe ever fearless, went forward to die,  
By the hearts of true heroes surrounded.

“Shoulder arms” was the cry as the pris-  
oner passed by:

“To the right about—march!” was the  
word;

And their pale faces proved how their com-  
rade was loved,

And by all his brave fellows adored.

Right onward they marched to the dread  
field of doom:

Sternly silent, they covered the ground;

Then they formed into lines amid sadness  
and gloom,

While the prisoner looked calmly around.  
Then soft on the air rose the accents of prayer,

And faint tolled the solemn death knell,

As he stood on the sand, and with uplifted  
hand,

Waved the long and the lasting farewell.

“Make ready!” exclaimed an imperious voice:

———“Present!”———struck a chill on  
each mind;

Ere the last word was spoke, Joe had cause  
to rejoice,

For “Hold!—hold!” cried a voice from  
behind.

Then wild was the joy of them all, man and  
boy,

As a horseman cried, “Mercy!—Forbear!”

With a thrilling “Hurrah!”—a free pardon!  
———huzzah!”

And the muskets rang loud in the air.

Soon the comrades were locked in each other's  
embrace:

No more stood the brave soldiers dumb:

With a loud cheer they wheeled to the right-  
about-face,

Then away at the sound of the drum!—

And a brighter day dawned in sweet Devon's  
fair land,

Where the lovers met never to part;

And he gave her a token—true, warm, and  
unbroken—

The gift of his own gallant heart!

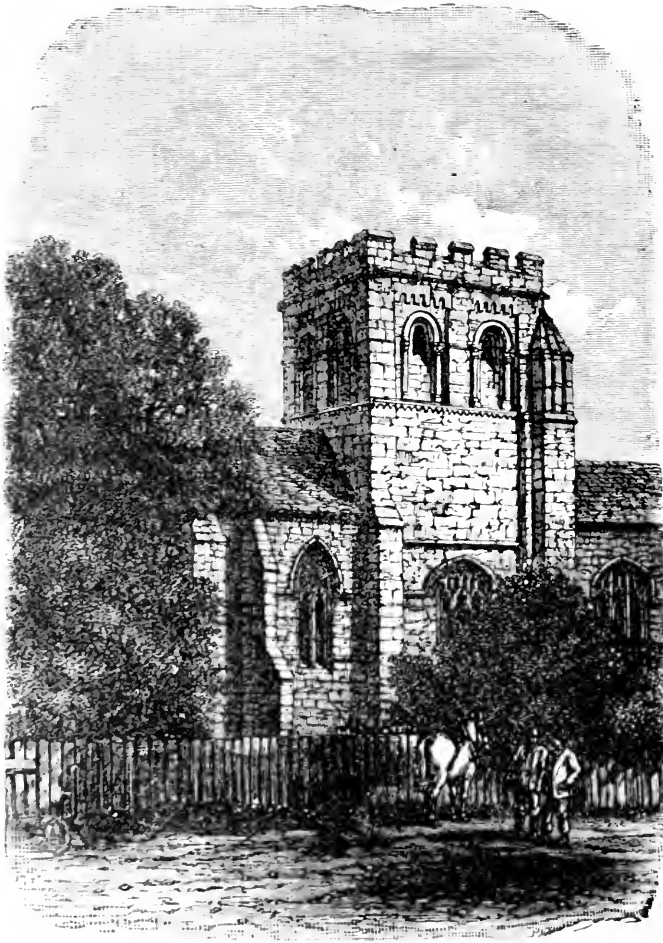
## LONDON CHURCHES.

RICHARD MONCKTON MILNES.



STOOD, one Sunday morning,  
Before a large church door,  
The congregation gathered  
And carriages a score,—  
From one out stepped a lady  
I oft had seen before.

Her hand was on a prayer-book,  
And held a vinaigrette;  
The sign of man's redemption  
Clear on the book was set,—  
But above the Cross there glistened  
A golden Coronet.



THE OLD CHURCH

For her the obsequious beadle  
 The inner door flung wide,  
 Lightly, as up a ball room  
 Her feet steps seemed to glide,  
 There might be good thoughts in her  
 For all her social prob.

But after her a woman  
 Peeped wistfully within  
 On whose wan face we graven

Life's hardest discipline,—  
 The trace of the sad trinity  
 Of weakness, pain, and sin.

The few free seats were crowded  
 Where she could rest and pray;  
 With her worn garb contrasted  
 Each side in fair array,—  
 "God's house holds no poor sinners,"  
 She sighed, and crept away.



*CONSTANTIUS AND THE LION.*

GEORGE CROLY.



PORTAL of the arena opened, and the combatant, with a mantle thrown over his face and figure, was led into the surroundery. The lion roared and ramped against the bars of his den at the sight. The guard put a sword and buckler into the hands of the Christian, and he was left alone. He drew the mantle from his face, and bent a slow and firm look around the amphitheatre.

His fine countenance and lofty bearing raised a universal shout of admiration. He might have stood for an Apollo encountering the Python. His eye at last turned on mine. Could I believe my senses? Constantius was before me.

All my rancor vanished. An hour past I could have struck the betrayer to the heart,—I could have called on the severest vengeance of man and heaven to smite the destroyer of my child. But to see him hopelessly doomed, the man whom I had honored for his noble qualities, whom I had even loved, whose crime was, at the worst, but the crime of giving way to the strongest temptation that can bewilder the heart of man; to see that noble creature flung to the savage beast, dying in tortures, torn piecemeal before my eyes, and his misery wrought by me, I would have obtested heaven and earth to save him. But my tongue cleaved to the roof of my mouth. My limbs refused to stir. I would have thrown myself at the feet of Nero; but I sat like a man of stone—pale—paralyzed—the beating of my pulse stopped—my eyes alone alive.

The gate of the den was thrown back, and the lion rushed in with a roar and a bound that bore him half across the arena. I saw the sword glitter in the air: when it waved again, it was covered with blood. A howl told that the blow had been driven home. The lion, one of the largest from Numidia, and made furious by thirst and hunger, an animal of prodigious power, crouched for an instant, as if to make sure of his prey, crept a few paces onward, and sprang at the victim's throat. He was met by a second wound, but his impulse was irresistible. A cry of natural horror rang round the amphitheatre. The struggle was now for an instant, life or death. They rolled over each other; the lion, reared upon his hind feet, with gnashing teeth and distended talons, plunged on the man; again they rose together. Anxiety was now at its wildest height. The sword now swung around the champion's head in bloody circles. They fell again, covered with blood and dust. The hand of Constantius had

grasped the lion's mane, and the furious bounds of the monster could not loose his hold; but his strength was evidently giving way,—he still struck his terrible blows, but each was weaker than the one before; till, collecting his whole force for a last effort, he darted one mighty blow into the lion's throat, and sank. The savage beast yelled, and spouting out blood, fled howling around the arena. But the hand still grasped the mane, and the conqueror was dragged whirling through the dust at his heels. A universal outcry now arose to save him, if he were not already dead. But the lion, though bleeding from every vein, was still too terrible, and all shrank from the hazard. At last the grasp gave way, and the body lay motionless on the ground.

What happened for some moments after, I know not. There was a struggle at the portal; a female forced her way through the guards, and flung herself upon the victim. The sight of a new prey roused the lion; he tore the ground with his talons; he lashed his streaming sides with his tail; he lifted up his mane and bared his fangs; but his approaching was no longer with a bound; he dreaded the sword, and came snuffing the blood on the sand, and stealing round the body in circuits still diminishing.

The confusion in the vast assemblage was now extreme. Voices innumerable called for aid. Women screamed and fainted, men burst into indignant clamors at this prolonged cruelty. Even the hard hearts of the populace, accustomed as they were to the sacrifice of life, were roused to honest curses. The guards grasped their arms, and waited but for a sign from the emperor. But Nero gave no sign.

I looked upon the woman's face; it was Salome! I sprang upon my feet. I called on her name,—called on her, by every feeling of nature, to fly from that place of death, to come to my arms, to think of the agonies of all that loved her.

She had raised the head of Constantius on her knee, and was wiping the pale visage with her hair. At the sound of my voice, she looked up, and, calmly casting back the locks from her forehead, fixed her eyes upon me. She still knelt; one hand supported the head,—with the other she pointed to it as her only answer. I again adjured her. There was the silence of death among the thousands around me. A fire flashed into her eye,—her cheek burned,—she waved her hand with an air of superb sorrow.

"I am come to die," she uttered, in a lofty tone. "This bleeding body *was* my husband,—I have no father. The world contains to me but this clay in my arms. Yet," and she kissed the ashy lips before her, "yet, my

Constantius, it was to save that father that your generous heart defied the peril of this hour. It was to redeem him from the hand of evil that you abandoned your quiet home!—Yes, cruel father, here lies the noble being that threw open your dungeon, that led you safe through the conflagration, that, to the last moment of his liberty, only sought how he might serve and protect you. Tears at length fell in floods from her eyes. “But,” said she, in a tone of wild power, “he was betrayed, and may the Power whose thunders avenge the cause of his people, pour down just retribution upon the head that dared”—

I heard my own condemnation about to be pronounced by the lips of my own child. Wound up to the last degree of suffering, I tore my hair, leaped upon the bars before me, and plunged into the arena by her side, The height stunned me; I tottered a few paces and fell. The lion gave a roar and sprang upon me. I lay helpless under him, I heard the gnashing of his white fangs above.

An exulting shout arose. I saw him reel as if struck,—gore filled his jaws. Another mighty blow was driven to his heart. He sprang high in the air with a howl. He dropped; he was dead. The amphitheatre thundered with acclamations.

With Salome clinging to my bosom, Constantius raised me from the ground. The roar of the lion had roused him from his swoon, and two blows saved me. The falchion had broken in the heart of the monster. The whole multitude stood up, supplicating for our lives in the name of filial piety and heroism. Nero, devil as he was, dared not resist the strength of popular feeling. He waved a signal to the guards; the portal was opened, and my children, sustaining my feeble steps, showered with garlands from innumerable hands, slowly led me from the arena.

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*A PSALM OF LIFE.*

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HENRY WADSWORTH LONGFELLOW.

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TELL me not, in mournful numbers,  
Life is but an empty dream!  
For the soul is dead that slumbers,  
And things are not what they  
seem.

Life is real! Life is earnest!  
And the grave is not its goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul.

Not enjoyment, and not sorrow,  
Is our destined end or way;  
But to act, that each to-morrow  
Find us farther than to-day.

Art is long, and Time is fleeting,  
And our hearts, though stout and brave,  
Still, like muffled drums, are beating  
Funeral marches to the grave.

In the world's broad field of battle,  
 In the bivouac of Life,  
 Be not like dumb, driven cattle!  
 Be a hero in the strife!

Trust no Future, howe'er pleasant!  
 Let the dead Past bury its dead!  
 Act,—act in the living Present!  
 Heart within, and God o'erhead!

Lives of great men all remind us  
 We can make our lives sublime,

And, departing, leave behind us  
 Footprints on the sands of time;—  
 Footprints, that perhaps another,  
 Sailing o'er life's solemn main,  
 A forlorn and ship-wrecked brother,  
 Seeing, shall take heart again.

Let us, then, be up and doing,  
 With a heart for any fate;  
 Still achieving, still pursuing,  
 Learn to labor and to wait.

“*BLESSED ARE THEY THAT MOURN.*”

WILLIAM CULLEN BRYANT.



DEEM not they are blest alone  
 Whose lives a peaceful tenor keep;  
 The Power who pities man has  
 shown  
 A blessing for the eyes that weep.

The light of smiles shall fill again  
 The lids that overflow with tears;  
 And weary hours of woe and pain  
 Are promises of happier years.

There is a day of sunny rest  
 For every dark and troubled night;  
 And grief may bide an evening guest,  
 But joy shall come with early light.

And thou, who, o'er thy friend's low bier,  
 Sheddest the bitter drops like rain,  
 Hope that a brighter, happier sphere  
 Will give him to thy arms again.

Nor let the good man's trust depart,  
 Though life its common gifts deny,—  
 Though with a pierced and bleeding heart,  
 And spurned of men, he goes to die.

For God hath marked each sorrowing day,  
 And numbered every secret tear,  
 And heaven's long age of bliss shall pay  
 For all his children suffer here.

*TO NIGHT.*

PERCY BYSSHE SHELLEY.



SWIFTLY walk over the western wave,  
 Spirit of Night!  
 Out of the misty eastern cave,  
 Where all the long and lone daylight,  
 Thou weavest dreams of joy and fear,  
 Which make thee terrible and dear,—  
 Swift be thy flight!

Wrap thy form in a mantle gray,  
 Star-inwrought!  
 Blind with thy hair the eyes of day,  
 Kiss her until she be wearied out,  
 Then wander o'er city, and sea, and land,  
 Touching all with thine opiate wand—  
 Come, long sought!





When I arose and saw the dawn,  
 I sighed for thee!  
 When light rode high, and the dew was gone,  
 And noon lay heavy on floor and tree,  
 And the weary Day turned to his rest,  
 Lingering, like an unloved guest,  
 I sighed for thee!

Thy brother Death came, and cried,  
 Wouldst thou me?

Thy sweet child Sleep, the filmy-eyed,  
 Murn'd like a noontide bee,

Shall I nestle near thy side?  
 Wouldst thou me?—and I replied,  
 No, not thee!

Death will come when thou art dead,  
 Soon, too soon,—  
 Sleep will come when thou art fled;  
 Of neither would I ask the boon  
 I ask of thee, beloved Night—  
 Swift be thine approaching flight,  
 Come soon, soon!

### BURIED TO-DAY.

DINAH MARIA MULLOCK.

**B**URIED to-day.  
 When the soft green buds are burst-  
 ing out,  
 And up on the south-wind comes a  
 shout  
 Of village boys and girls at play  
 In the mild spring evening gray.

Taken away  
 Sturdy of heart and stout of limb,  
 From eyes that drew half their light from  
 him,  
 And put low, low underneath the clay,  
 In his spring,—on this spring day.

Passes away,  
 All the pride of boy-life begun,  
 All the hope of life yet to run;  
 Who dares to question when One saith  
 "Nay."  
 Murmur not,—only pray

Enters to-day  
 Another body in churchyard sod,  
 Another soul on the life in God.  
 His Christ was buried—and lives away:  
 Trust Him, and go your way.

### SNOW-FLAKES.

HARRIET B. M'KEEVER.

**B**EAUTIFUL snow! beautiful snow!  
 Falling so lightly,  
 Daily and nightly,  
 Alike round the dwelling of lofty  
 and low  
 Horses are prancing,  
 Children are dancing.  
 Stir'd by the spirit that comes with  
 the snow.

Beautiful snow! beautiful snow!  
 Atmosphere chilling,  
 Carriage wheels stilling,

Warming the cold earth, and kindling the  
 glow  
 Of Christian pity  
 For the great city,  
 For wretched creatures, who freeze 'mid the  
 snow,

Beautiful snow! beautiful snow!  
 Fierce the wind blowing,  
 Deep the drifts strowing,  
 Night gathers round us, how warm the red  
 glow

Of the fire so bright,  
On the cold winter night,  
As we draw in the curtains, to shut out the  
snow.

Beautiful snow! beautiful snow  
Round the dear fireside,

In that sweet eventide,  
Closely we gather, though keen the wind  
blow,  
Safely defended,  
Kindly befriended,  
Pity the houseless, exposed to the snow.

### THE OLD WIFE'S KISS.

**T**HE funeral services were ended; and as the voice of prayer ceased, tears were hastily wiped from wet cheeks, and long-drawn sighs relieved suppressed and choking sobs, as the mourners prepared to take leave of the corpse. It was an old man who lay there, robed for the grave. More than three-score years had whitened those locks, and furrowed that brow, and made those stiff limbs weary of life's journey, and the more willing to be at rest where weariness is no longer a burden.

The aged have few to weep for them when they die. The most of those who would have mourned their loss have gone to the grave before them; harps that would have sighed sad harmonies are shattered and gone; and the few that remain are looking cradleward, rather than to life's closing goal; are bound to and living in the generation rising, more than in the generation departing. Youth and beauty have many admirers while living,—have many mourners when dying,—and many tearful ones bend over their confined clay, many sad hearts follow in their funeral train! but age has few admirers, few mourners.

This was an old man, and the circle of mourners was small: two children, who had themselves passed the middle of life, and who had children of their own to care for and be cared for by them. Beside these, and a few friends who had seen and visited him while he was sick, and possibly had known him for a few years, there were none others to shed a tear, except his old wife; and of this small company, the old wife seemed to be the only heart-mourner. It is respectful for his friends to be sad a few moments, till the service is performed and the hearse is out of sight. It is very proper and suitable for children, who have outgrown the fervency and affection of youth, to shed tears when an aged parent says farewell, and lies down to quiet slumber. Some regrets, some recollection of the past, some transitory griefs, and the pangs are over.



The old wife arose with difficulty from her seat, and went to the coffin to look her last look—to take her last farewell. Through the fast falling tears she gazed long and fondly down into the pale, unconscious face. What did she see there? Others saw nothing but the rigid features of the dead; she saw more. In every wrinkle of that brow she read the history of years; from youth to manhood, from manhood to old age, in joy and sorrow, in sickness and health, it was all there; when those children, who had not quite outgrown the sympathies of childhood, were infants lying on her bosom, and every year since then—there it was. To others those dull, mute monitors were unintelligible; to her they were the alphabet of the heart, familiar as household words.

Then the future: “What will become of me? What shall I do now?” She did not say so, but she felt it. The prospect of the old wife is clouded; the home circle is broken, never to be reunited; the visions of the hearthstone are scattered forever. Up to that hour there was a home to which the heart always turned with fondness. That magic is now sundered, the key-stone of that sacred arch has fallen, and home is nowhere this side of heaven! Shall she gather up the scattered fragments of the broken arch, make them her temple and her shrine, sit down in her chill solitude beside its expiring fires, and die? What *shall* she do now?

They gently crowded her away from the dead, and the undertaker came forward, with the coffin-lid in his hand. It is all right and proper, of course, it must be done; but to the heart-mourner it brings a kind of shudder, a thrill of agony. The undertaker stood for a moment, with a decent propriety, not wishing to manifest rude haste, but evidently desirous of being as expeditious as possible. Just as he was about to close the coffin, the old wife turned back, and stooping down, imprinted one long, last kiss upon the cold lips of her dead husband, then staggered to her seat, buried her face in her hands, and the closing coffin hid him from her sight for ever!

That kiss! fond token of affection, and of sorrow, and memory, and farewell! I have seen many kiss their dead, many such seals of love upon clay-cold lips, but never did I see one so purely sad, so simply heart-touching and hopeless as that. Or, if it had hope, it was that which looks beyond coffins, and charnel-houses, and damp, dark tombs, to the joys of the home above. You would kiss the cold cheek of infancy; there is poetry; it is beauty hushed; there is romance there, for the faded flower is still beautiful. In childhood the heart yields to the stroke of sorrow, but recovers again with elastic faith, buoyant with hope; but here was no beauty, no poetry, no romance.

The heart of the old wife was like the weary swimmer, whose strength

has often raised him above the stormy waves, but now, exhausted, sinks amid the surges. The temple of her earthly hopes had fallen, and what was there left for her but to sit down in despondency, among its lonely ruins, and weep and die! or, in the spirit of a better hope, await the dawning of another day, when a Hand divine shall gather its sacred dust, and rebuild for immortality its broken walls!

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*MAIDENHOOD.*

HENRY WADSWORTH LONGFELLOW.



MAIDEN! with the meek, brown eyes,  
In whose orbs a shadow lies  
Like the dusk in evening skies!

Thou whose locks outshine the sun,  
Golden tresses, wreathed in one,  
As the braided streamlets run!

Standing with reluctant feet,  
Where the brook and river meet,  
Womanhood and childhood fleet!

Gazing, with a timid glance,  
On the brooklet's swift advance,  
On the river's broad expanse!

Deep and still, that gliding stream  
Beautiful to thee must seem,  
As the river of a dream!

Then why pause with indecision,  
When bright angels in thy vision  
Beckon thee to fields Elysian?

Seest thou shadows sailing by,  
As the dove, with startled eye,  
Sees the falcon's shadow fly?

O, thou child of many prayers!  
Life hath quicksands, — Life hath snares!  
Care and age come unawares!

Bear a hily in thy hand;  
Gates of brass cannot withstand  
One touch of that magic wand.

Bear through sorrow, wrong, and ruth,



In thy heart the dew of youth,  
On thy lips the smile of truth.

*THE BROOK SIDE.*

RICHARD MONCKTON MILNES.



WANDERED by the brook side,  
 I wandered by the mill ;  
 I could not hear the brook flow,  
 The noisy wheel was still ;  
 There was no burr of grasshopper,  
 No chirp of any bird ;  
 But the beating of my own heart  
 Was all the sound I heard.

He came not—no he came not ;  
 The night came on alone ;  
 The little stars sat, one by one,  
 Each on his golden throne :  
 The evening wind passed by my cheek  
 The leaves above were stirred ;  
 But the beating of my own heart  
 Was all the sound I heard.



I sat beneath the elm-tree ;  
 I watched the long, long shade,  
 And as it grew still longer,  
 I did not feel afraid ;  
 For I listened for a footfall,  
 I listened for a word ;  
 But the beating of my own heart  
 Was all the sound I heard.

Fast silent tears were flowing,  
 When something stood behind,  
 A hand was on my shoulder,  
 I knew its touch was kind ;  
 It drew me nearer—nearer,  
 We did not speak a word ;  
 For the beating of our own hearts  
 Was all the sound we heard.

*THE CATARACT OF LODORE.*

ROBERT SOUTHEY.



HOW does the water  
Come down at Lodore?



From its sources which well  
In the tarn on the fell;  
From its fountains

In the mountains,  
Its rills and its gills;  
Through moss and through brake  
It runs and it creeps,  
For a while, till it sleeps  
In its own little lake.

And thence at departing,  
Awakening and starting,  
It runs through the reeds,  
And away it proceeds,  
Through meadow and glade,  
In sun and in shade,  
And through the wood-shelter,  
Among crags in its flurry,  
Helter-skelter,  
Hurry-skarry.

Here it comes sparkling,  
And there it lies darkling;  
Now smoking and frothing,  
Its tumult and wrath in,  
Till, in this rapid race,  
On which it is bent,  
It reaches the place  
Of its steep descent.

*ZEPH HIGGINS' CONFESSION.*

HARRIET BEECHER STOWE.

Zeph Higgins was quarrelsome, exacting, and stubborn to such a degree that he was repulsive to the village people. His first real trouble came in the death of his loving, patient wife—whose last request was that he would put away all hard feelings, and make up his old feud with the church.

FROM "POGANUC PEOPLE."



NOTHING could be rougher and more rustic than the old school-house,—its walls hung with cobwebs; its rude slab benches and desks hacked by many a schoolboy's knife; the plain, ink-stained pine table before the minister, with its two tallow candles, whose

dim rays scarcely gave light enough to read the hymns. There was nothing outward to express the real greatness of what was there in reality.

From the moment the Doctor entered he was conscious of a present Power. There was a hush, a stillness, and the words of his prayer seemed to go out into an atmosphere thrilling with emotion, and when he rose to speak he saw the countenances of his parishioners with that change upon them which comes from the waking up of the soul to higher things. Hard, weather-beaten faces were enkindled and eager; every eye was fixed upon him; every word he spoke seemed to excite a responsive emotion.

The Doctor read from the Old Testament the story of Achan. He told how the host of the Lord had turned back because there was one in the camp who had secreted in his tent an accursed thing. He asked, "can it be now and here, among us who profess to be Christians, that we are secreting in our hearts some accursed thing that prevents the good Spirit of the Lord from working among us? Is it our hard feeling against a brother? Is there anything that we know to be wrong that we refuse to make right—anything that we know belongs to God that we are withholding? If we Christians lived as high as we ought, if we lived up to our professions, would there be any sinners unconverted? Let us beware how we stand in the way. If the salt have lost its savor wherewith shall it be salted? Oh, my brethren, let us not hinder the work of God. I look around on this circle and I miss the face of a sister who was always here to help us with her prayers; now she is with the general assembly and church of the first-born, whose names are written in heaven, with the spirits of the just made perfect. But her soul will rejoice with the angels of God if she looks down and sees us all coming up to where we ought to be. God grant that her prayers may be fulfilled in us. Let us examine ourselves, brethren; let us cast out the stumbling-block, that the way of the Lord may be prepared."

The words, simple in themselves, became powerful by the atmosphere of deep feeling into which they were uttered; there were those solemn pauses, that breathless stillness, those repressed breathings, that magnetic sympathy that unites souls under the power of one overshadowing conviction.

When the Doctor sat down, suddenly there was a slight movement, and from a dark back seat rose the gaunt form of Zeph Higgins. He was deathly pale, and his form trembled with emotion. Every eye was fixed upon him, and people drew in their breath, with involuntary surprise and suspense.

“Wal, I must speak,” he said. “*I’m* a stumbling-block. I’ve allers been one. I hain’t never ben a Christian, that’s jest the truth on’t. I never hed oughter ‘a’ben in the church. I’ve ben all wrong—*wrong*—WRONG! I knew I was wrong, but I wouldn’t give up. It’s ben jest my awful WILL. I’ve set up my will agin God Almighty. I’ve set it agin my neighbors—agin the minister and agin the church. And now the Lord’s come out agin me; He’s struck me down. I know He’s got a right—He can do what He pleases—but I ain’t resigned—not a grain. I submit ‘cause I can’t help myself; but my heart’s hard and wicked. I expect my day of grace is over. I ain’t a Christian, and I can’t be, and I shall go to hell at last, and sarve me right!”

And Zeph sat down, grim and stony, and the neighbors looked one on another in a sort of consternation. There was a terrible earnestness in those words that seemed to appall every one and prevent any from uttering the ordinary commonplaces of religious exhortation. For a few moments the circle was silent as the grave, when Dr. Cushing said, “Brethren, let us pray;” and in his prayer he seemed to rise above earth and draw his whole flock, with all their sins, and needs, and wants, into the presence-chamber of heaven.

He prayed that the light of heaven might shine into the darkened spirit of their brother; that he might give himself up utterly to the will of God; that we might *all* do it, that we might become as little children in the kingdom of heaven. With the wise tact which distinguished his ministry he closed the meeting immediately after the prayer with one or two serious words of exhortation. He feared lest what had been gained in impression might be talked away did he hold the meeting open to the well-meant, sincere, but uninstructed efforts of the brethren to meet a case like that which had been laid open before them.

After the service was over and the throng slowly dispersed, Zeph remained in his place, rigid and still. One or two approached to speak to him; there was in fact a tide of genuine sympathy and brotherly feeling that longed to express itself. He might have been caught up in this powerful current and borne into a haven of peace, had he been one to trust himself to the help of others; but he looked neither to the right nor to the left; his eyes were fixed on the floor; his brown, bony hands held his old straw hat in a crushing grasp; his whole attitude and aspect were repelling and stern to such a degree that none dared address him.

The crowd slowly passed on and out. Zeph sat alone, as he thought; but the minister, his wife, and little Dolly had remained at the upper end of the room. Suddenly, as if sent by an irresistible impulse, Dolly

stepped rapidly down the room and with eager gaze laid her pretty little timid hand upon his shoulder, crying, in a voice tremulous at once with fear and with intensity, "O, *why* do you say that you cannot be a Christian? Don't you know that Christ loves you?"

Christ loves you! The words thrilled through his soul with a strange, new power; he opened his eyes and looked astonished into the little earnest, pleading face.

"Christ loves you," she repeated; "oh, do believe it!"

"Loves *me*!" he said, slowly. "Why should He?"

"But He does; He loves us all. He died for us. He died for you. Oh, believe it. He'll help you; He'll make you feel right. Only trust Him. Please say you will!"

Zeph looked at the little face earnestly, in a softened, wondering way. A tear slowly stole down his hard cheek.

"Thank'e, dear child," he said.

"You will believe it?"

"I'll try."

"You will trust Him?"

Zeph paused a moment, then rose up with a new and different expression in his face, and said, in a subdued and earnest voice, "*I will.*"

"Amen!" said the Doctor, who stood listening; and he silently grasped the old man's hand.

## RESIGNATION.

HENRY WADSWORTH LONGFELLOW.



<p>THERE is no flock, however watched and tended, But one dead lamb is there! There is no fireside, howso'er de- fended, But has one vacant chair!</p> <p>The air is full of farewells to the dying And mournings for the dead; The heart of Ezechel, for her children crying, Will not be comforted!</p> <p>Let us be patient! These severe afflictions Not from the ground arise, But oftentimes celestial benedictions Assume this dark disguise.</p>	<p>We see but dimly through the mists and vapors; Amid these earthly damps What seem to us but sad, funereal tapers May be heaven's distant lamps.</p> <p>There is no Death! What seems so is tran- sition: This life of mortal breath Is but a suburb of the life elysian, Whose portal we call Death.</p> <p>She is not dead,—the child of our affection,— But gone unto that school Where she no longer needs our poor protection, And Christ himself doth rule.</p>
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In that great cloister's stillness and seclusion,  
By guardian angels led,  
Safe from temptation, safe from sin's pollution,  
She lives whom we call dead.

Day after day we think what she is doing  
In those bright realms of air;  
Year after year, her tender steps pursuing,  
Behold her grown more fair.

Thus do we walk with her, and keep unbroken  
The bond which nature gives,  
Thinking that our remembrance, though unspoken,  
May reach her where she lives.

Not as a child shall we again behold her;  
For when with raptures wild

In our embraces we again enfold her,  
She will not be a child:

But a fair maiden, in her Father's mansion,  
Clothed with celestial grace;  
And beautiful with all the soul's expansion  
Shall we behold her face.

And though, at times, impetuous with emotion  
And anguish long suppressed,  
The swelling heart heaves moaning like the ocean,  
That cannot be at rest,—

We will be patient, and assuage the feeling  
We may not wholly stay;  
By silence sanctifying, not concealing  
The grief that must have way.

## ENOCH ARDEN AT THE WINDOW.

ALFRED TENNYSON.

**B**UT Enoch yearned to see her face  
Again;  
"If I might look on her sweet face  
Again  
And know that she is happy." So  
The thought  
Haunted and harassed him and drove  
Him forth

At evening when the dull November day  
Was growing duller twilight, to the hill  
There he sat down gazing on all below:  
There did a thorn and memories roll upon him  
Unbearable for sadness. By and by  
The ruddy splendour of comfortable light,  
Far from the hearth from the rear of Philip's house,  
Allured him, and the leucous blaze allures  
The bar of the case, till he madly strike  
Against it, and beats out his weary life.

For Philip's dwelling fronted on the street,  
The late of doors to the northward; but behind,  
With one in all ways that opened on the waste,  
Flourished a little garden-square, and walled:

And in it throve an ancient evergreen,  
A yew-tree, and all around it ran a walk  
Of shingle, and a walk divided it:  
But Enoch shunned the middle walk and stole  
Up by the wall, behind the yew; and thence  
That which he better might have shunned, if  
Griefs  
Like his have worse or better, Enoch saw.

For cups and silver on the burnished board  
Sparkled and shone; so genial was the hearth;  
And on the right hand of the hearth he saw  
Philip, the slighted suitor of old times,  
Stout, rosy, with his babe across his knees;  
And o'er her second father stooped a girl,  
A later but a loftier Annie Lee,  
Fair haired and tall, and from her lifted  
hand  
Dangled a length of ribbon and a ring  
To tempt the babe, who reared his creamy  
arms,  
Caught at and ever missed it, and they  
Laughed:  
And on the left hand of the hearth he saw







A SCRATCH PACK.

From a famous English Painting by C. BRISTON BARRETT.

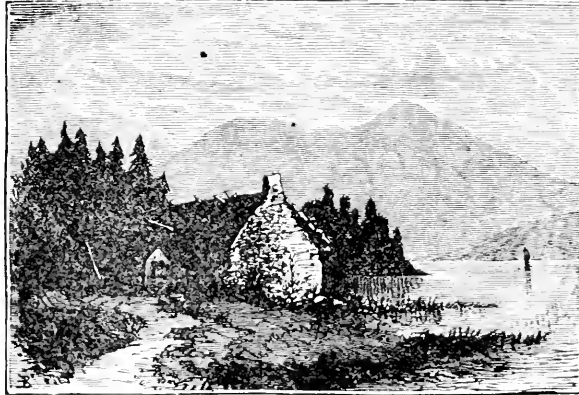
The mother glancing often at her babe,  
But turning now and then to speak with him,  
Her son, who stood beside her tall and strong,  
And saying that which pleased him, for he  
smiled.

Now when the dead man come to life  
beheld  
His wife his wife no more, and saw the babe  
Hers, yet not his, upon the father's knee,  
And all the warmth, the peace, the happiness,  
And his own children tall and beautiful,  
And him, that other, reigning in his place,  
Lord of his rights and of his children's love,—  
Then he, though Miriam Lane had told him  
all,  
Because things seen are mightier than things  
heard,

Staggered and shook, holding the branch,  
and feared  
To send abroad a shrill and terrible cry,  
Which in one moment, like the blast of doom,  
Would shatter all the happiness of the hearth.

He therefore turning softly like a thief,  
Lest the harsh shingle should grate underfoot,  
And feeling all along the garden-wall,  
Lest he should swoon and tumble and be  
found,  
Crept to the gate, and opened it, and closed,  
As lightly as a sick man's chamber-door,  
Behind him, and came out upon the waste.

And there he would have knelt, but that  
his knees  
Were feeble, so that falling prone he dug  
His fingers into the wet earth, and prayed



### THE FISHER'S COTTAGE.

HENRY HEINE, TRANSLATED BY CHARLES G. LELAND.

**W**E sat by the fisher's cottage,  
And looked at the stormy tide;  
The evening mist came rising,  
And floating far and wide.

One by one in the lighthouse  
The lamps shone out on high;  
And far on the dim horizon  
A ship went sailing by.

We spoke of storm and shipwreck,—  
Of sailors, and how they live;  
Of journeys 'twixt sky and water,  
And the sorrows and joys they give.

We spoke of distant countries,  
In regions strange and fair,  
And of the wondrous beings  
And curious customs there;

Of perfumed lamps on the Ganges,  
Which are launched in the twilight hour;  
And the dark and silent Brahmins,  
Who worship the lotos flower.

Of the wretched dwarfs of Lapland,—  
Broad-headed, wide-mouthed, and small,—

Who crouch round their oil fires, cooking,  
And chatter and scream and bawl.

And the maidens earnestly listened,  
Till at last we spoke no more;  
The ship like a shadow had vanished,  
And darkness fell deep on the shore.

### SERVANT OF GOD, WELL DONE.

Suggested by the sudden death of the Rev. Thomas Taylor, who had preached the previous evening.

JAMES MONTGOMERY.

**S**ERVANT of God, well done;  
Rest from thy loved employ;  
The battle fought, the victory won,  
Enter thy master's joy."  
The voice at midnight came;  
He started up to hear,  
A mortal arrow pierced his frame;  
He fell,—but felt no fear.

Tranquil amidst alarms,  
It found him in the field,  
A veteran slumbering on his arms,  
Beneath his red-cross shield;  
His sword was in his hand,  
Still warm with recent fight;  
Ready that moment, at command,  
Through rock and steel to smite.

At midnight came the cry,  
"To meet thy God prepare!"  
He woke,—and caught the Captain's eye  
Then strong in faith and prayer,  
His spirit, with a bound,  
Burst its encumbering clay;  
His tent at sunrise, on the ground,  
A darkened ruin lay.

The pains of death are past,  
Labor and sorrow cease;  
And life's long warfare closed at last,  
His soul is found in peace.  
Soldier of Christ! well done;  
Praise be thy new employ;  
And while eternal ages run,  
Rest in thy Saviour's joy.

### MISS EDITH HELPS THINGS ALONG.

F. BRET HARTE.

**M**iss Edith'll be down in a minute, and  
says you're to wait, if you please;  
And says I might stay till she came,  
if I'd promise her never to tease,  
Nor speak till you spoke to me first.  
But that's nonsense; for how would  
you know

What she told me to say if I didn't? Don't  
you really and truly think so?

"And then you'd feel strange here alone.  
And you wouldn't know just where to  
sit;

For that chair isn't strong on its legs, and  
we never use it a bit:

We keep it to match with the sofa; but Jack  
says it would be like you

To flop yourself right down upon it, and  
knock out the very last screw.

"Suppose you try! I won't tell. You're afraid to! Oh! you're afraid they would think it mean!

Well, then, there's the album: that's pretty if you're sure that your fingers are clean. For sister says sometimes I daub it; but she only says that when she's cross.

There's her picture. You know it? It's like her; but she ain't good-looking, of course.

"This is ME." It's the best of 'em all. Now, tell me, you'd never have thought That once I was little as that? It's the only one that could be bought; For that was the message to pa from the photograph-man where I sat,— That he wouldn't print off any more till he first got his money for that.

"What? Maybe you're tired of waiting. Why, often she's longer than this. There's all her back hair to do up, and all her front curls to friz.

But it's nice to be sitting here talking like grown people, just you and me!

Do you think you'll be coming here often? Oh, do! But don't come like Tom Lee, —

"Tom Lee, her last beau. Why, my goodness! he used to be here day and night,

Till the folks thought he'd be her husband; and Jack says that gave him a fright.

You won't run away then, as he did? for you're not a rich man, they say.

Pa says you're as poor as a church-mouse. Now, are you? and how poor are they?

"Ain't you glad that you met me? Well, I am; for I know now your hair isn't red; But what there is left of it's mousy, and not what that naughty Jack said.

But there I must go: sister's coming! But I wish I could wait, just to see

If she ran up to you, and she kissed you in the way that she used to kiss Lee."

## HYMN TO THE FLOWERS.

HORACE SMITH.



DAY-STARS! that ope your eyes at morn to twinkle

From rainbow galaxies of earth's creation;

And dewdrops on her lovely altars sprinkle

As a libation.

Ye matin worshippers! who bending lowly

Before the uprisen sun, God's lidless eye,  
Pour from your chalices a sweet and holy

Incense on high.

Ye bright mosaics! that with storied beauty

The floor of nature's temple tessellate—

What numerous lessons of instructive duty  
Your forms create!

'Neath cloister'd bough each floral bell that swingeth,

And tolls its perfume on the passing air,  
Makes Sabbath in the fields, and ever ringeth  
A call to prayer.

Not to those domes where crumbling arch  
and column

Attest the feebleness of mortal hand,  
But to that fane most catholic and solemn,  
Which God hath plann'd;

To that cathedral boundless as our wonder,  
Whose quenchless lamps the sun and moon  
supply;

Its choir, the wind and waves; its organ,  
thunder;

Its dome, the sky.

There, as in solitude and shade, I wander  
 Through the lone aisles, or stretched upon  
 the sod,  
 Awed by the silence, reverently ponder  
 The ways of God.

Not useless are ye, flowers, though made for  
 pleasure,  
 Blooming o'er hill and dale, by day and  
 night;  
 On every side your sanction bids me treasure  
 Harmless delight!

Your voiceless lips, O flowers! are living  
 preachers;  
 Each cup a pulpit, and each leaf a book;  
 Supplying to my fancy numerous teachers,  
 In loneliest nook.

Floral apostles, that with dewy splendor  
 Blush without sin, and weep without a  
 crime!  
 Oh! may I deeply learn, and ne'er sur-  
 render  
 Your lore divine!

"Thou wert not, Solomon, in all thy glory  
 Array'd," the lilies cry "in robes like ours;  
 How vain your glory—Oh! how transitory  
 Are human flowers!"

In the sweet-scented pictures, heavenly artist,  
 With which thou paintest nature's wide-  
 spread hall,  
 What a delightful lesson thou impartest  
 Of love to all!

Posthumous glories—angel-like collection,  
 Upraised from seed and bulb interr'd in  
 earth;  
 Ye are to me a type of resurrection  
 And second birth!

Ephemeral sages—what instructors hoary  
 To such a world of thought could furnish  
 scope?  
 Each fading calyx a *memento mori*,  
 Yet fount of hope.

Were I, O God! in churchless lands remaining,  
 Far from the voice of teachers and divines,  
 My soul would find in flowers of thy ordaining  
 Priests, sermons, shrines!

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## DEATH OF LITTLE NELL.

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CHARLES DICKENS.

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**B**Y little and little, the old man had drawn back towards the inner chamber, while these words were spoken. He pointed there, as he replied, with trembling lips,—

"You plot among you to wean my heart from her. You will never do that—never while I have life. I have no relative or friend but her—I never had—I never will have. She is all in all to me. It is too late to part us now."

Waving them off with his hand, and calling softly to her as he went, he stole into the room. They who were left behind drew close together, and after a few whispered words,—not unbroken by emotion, or easily uttered,—followed him. They moved so gently that their footsteps made no noise, but there were sobs from among the group and sounds of grief and mourning.

For she was dead. There, upon her little bed, she lay at rest. The solemn stillness was no marvel now.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death.

Her couch was dressed with here and there some winter berries and green leaves, gathered in a spot she had been used to favor. "When I die, put near me something that has loved the light, and had the sky above it always." Those were her words.

She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor slight thing the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever.

Where were the traces of her early cares, her sufferings and fatigues? All gone. Sorrow was dead indeed in her, but peace and perfect happiness were born; imaged in her tranquil beauty and profound repose.

And still her former self lay there, unaltered in this change. Yes. The old fireside had smiled upon that same sweet face; it had passed like a dream through haunts of misery and care; at the door of the poor schoolmaster on the summer evening, before the furnace fire upon the cold, wet night, at the still bedside of the dying boy, there had been the same mild, lovely look. So shall we know the angels in their majesty after death.

The old man held one languid arm in his, and had the small hand tight folded to his breast for warmth. It was the hand she had stretched out to him with her last smile—the hand that had led him on through all their wanderings. Ever and anon he pressed it to his lips, then hugged it to his breast again, murmuring that it was warmer now; and as he said it, he looked in agony to those who stood around, as if imploring them to help her.

She was dead, and past all help, or need of it. The ancient rooms she had seemed to fill with life, even while her own was waning fast,—the garden she had tended,—the eyes she had gladdened,—the noiseless haunts of many a thoughtless hour—the paths she had trodden as it were but yesterday—could know her no more.

"It is not," said the schoolmaster, as he bent down to kiss her on the cheek, and give his tears free vent, "it is not on earth that heaven's justice ends. Think what it is compared with the world to which her young spirit has winged its early flight, and say, if one deliberate wish expressed

in solemn terms above this bed could call her back to life, which of us would utter it?"

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*FATE.*

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F. BRET HARTE.

**T**HE sky is clouded, the rocks are bare,  
The spray of the tempest is white in  
air,  
The winds are out with the waves  
at play—  
And I shall not tempt the sea to-day.

The trail is narrow, the wood is dim,

The panther clings to the arching limb:  
And the lion's whelps are abroad at play—  
And I shall not join the chase to-day.

But the ship sailed safely over the sea,  
And the hunters came from the chase in glee;  
And the town that was built upon a rock  
Was swallowed up in the earthquake shock

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*THE JOLLY OLD PEDAGOGUE.*

---

GEORGE ARNOLD.

**T**WAS a jolly old pedagogue, long ago,  
Tall and slender, and sallow and  
dry;  
His form was bent, and his gait was  
slow,  
His long, thin hair was as white as  
snow,  
But a wonderful twinkle shone in  
his eye;  
And he sang every night, as he went to bed,  
"Let us be happy, down here below;  
The living should live, though the dead be  
dead,"  
Said the jolly old pedagogue, long ago.

He taught his scholars the rule of three,  
Writing, and reading, and history, too;  
He took the little ones upon his knee,  
For a kind old heart in his breast had he,  
And the wants of the littlest child he knew:  
"Learn while you're young," he often said;  
"There is much to enjoy, down here below;  
Life for the living, and rest for the dead!"  
Said the jolly old pedagogue, long ago.

With the stupidest boys he was kind and cool,  
Speaking only in gentlest tones;  
The rod was hardly known in his school—  
Whipping to him was a barbarous rule,

And too hard work for his poor old bones;  
Beside, it was painful, he sometimes said:  
"We should make life pleasant, down here  
below,  
The living need charity more than the dead,"  
Said the jolly old pedagogue, long ago.

He lived in the house by the hawthorn lane,  
With roses and woodbine over the door;  
His rooms were quiet, and neat, and plain,  
But a spirit of comfort there held reign,  
And made him forget he was old and poor;  
"I need so little," he often said;  
"And my friends and relatives here below  
Won't litigate over me when I am dead,"  
Said the jolly old pedagogue, long ago.

But the pleasantest times that he had, of all,  
Were the sociable hours he used to pass,  
With his chair tipped back to a neighbor's wall,  
Making an unceremonious call,  
Over a pipe and a friendly glass.  
This was the finest pleasure, he said,  
Of the many he tasted here below,  
"Who has no cronies, had better be dead!"  
Said the jolly old pedagogue, long ago.

Then the jolly old pedagogue's wrinkled face  
Melted all over in sunny smiles;



He stirred his glass with an old-school grace,  
 Chuckled, and sipped, and prattled apace,  
 Till the house grew merry from cellar to tiles.  
 "I'm a pretty old man," he gently said,  
 "I have lingered a long while, here below ;

Leaving his tenderest kisses there,  
 On the jolly old pedagogue's jolly old  
 crown ;  
 And, feeling the kisses, he smiled, and said,  
 'Twas a glorious world, down here below.



"He took the little ones upon his knee."

But my heart is fresh, if my youth is fled !"  
 Said the jolly old pedagogue, long ago.

He smoked his pipe in the balmy air,  
 Every night when the sun went down,  
 While the soft wind played in his silvery  
 hair,

"Why wait for happiness till we are dead  
 Said the jolly old pedagogue, long ago.

He sat at his door, one midsummer night,  
 After the sun had sunk in the west,  
 And the lingering beams of golden light  
 Made his kindly old face look warm and bright

While the odorous night-wind whispered,  
 "Rest!"  
 Gently, gently, he bowed his head—

There were angels waiting for him, I know  
 He was sure of happiness, living or dead,  
 This jolly old pedagogue, long ago.

### THE COMET.

THOMAS HOOD.



AMONG professors of astronomy,  
 Adepts in the celestial economy,  
 The name of Herschel's very often  
 cited;  
 And justly so, for he is hand in glove  
 With every bright intelligence above,  
 Indeed, it was his custom so to stop,  
 Watching the stars, upon the house's top;  
 That once upon a time he got benighted.

In his observatory thus coquetting,  
 With Venus or with Juno gone a-stray,  
 All sublunary matters quite forgetting  
 In his flirtations with the winking stars,  
 Acting the spy, it might be, upon Mars,—  
 A new Andre:  
 Or, like a Tom of Coventry, sly peeping  
 At Dian sleeping;  
 Or ogling through his glass  
 Some heavenly lass,  
 Tripping with pails along the Milky way;  
 Or looking at that wain of Charles, the  
 Martyr's.  
 Thus was he sitting, watchman of the sky,  
 When lo! a something with a tail of flame  
 Made him exclaim,  
 "My stars!"—he always puts that stress  
 on *my*,—  
 "My stars and garters!"  
 "A comet, sure as I'm alive!  
 A noble one as I should wish to view;  
 It can't be Halley's though, *that* is not due  
 Till eight or thirty five.  
 Magnificent! How fine his fiery trail!  
 Zounds! 'twere a pity, though, he comes  
 unouglit,  
 Unrecked, unreckoned,—in no human  
 thought;  
 He ought—he ought—he ought  
 To have been caught  
 With a little salt upon his tail.

"I looked no more for it, I do declare,  
 Than the Great Bear!  
 As sure as Tycho Brahe is dead,  
 It really entered in my head  
 No more than Berenice's hair!"  
 Thus musing, heaven's grand inquisitor  
 Sat gazing on the uninvited visitor,  
 Till John, the serving man, came to the upper  
 Regions, with "Please your honor, come to  
 supper."

"Supper! good John, to-night I shall not sup,  
 Except on that phenomenon—look up."  
 "Not sup!" cried John, thinking with con-  
 sternation  
 That supping on a *star* must be *star*-vation,  
 Or even to batten  
 On *ignes fatui* would never fatten.  
 His visage seemed to say, "that very odd is,"  
 But still his master the same tune ran on,  
 "I can't come down; go to the parlor John,  
 And say I'm supping with the heavenly  
 bodies."

"The heavenly bodies!" echoed John, "ahem!"  
 His mind still full of famishing alarms,  
 "Zounds! if your honor sups with *them*,  
 In helping, somebody must make long  
 arms."  
 He thought his master's stomach was in  
 danger,  
 But still in the same tone replied the  
 knight,  
 "Go down, John, go, I have no appetite;  
 Say I'm engaged with a celestial stranger."  
 Quoth John, not much *au fait* in such affairs,  
 "Wouldn't the stranger take a bit down  
 stairs?"

"No," said the master, smiling and no  
 wonder,  
 At such a blunder,

"The stranger is not quite the thing you think;  
 He wants no meat or drink;  
 And one may doubt quite reasonably whether  
 He has a mouth,  
 Seemg his head and tail are joined together.  
 Behold him! there he is, John, in the south."  
 John looked up with his portentous eyes,  
 Each rolling like a marble in its socket;  
 At last the fiery tadpole spies,  
 And, full of Vauxhall reminiscence, cries,  
 "A rare good rocket!"

"A what? A rocket, John! Far from it!  
 What you behold, John, is a comet;  
 One of those most eccentric things  
 That in all ages  
 Have puzzled sages  
 And frightened kings;  
 With fear of change, that flaming meteor  
 John,  
 Perplexes sovereigns throughout its range.  
 "Do he?" cried John;  
 "Well, let him flare on,  
 I haven't got no sovereigns to change!"

TWENTY YEARS AGO.

I VE wandered to the village, Tom, I've  
 sat beneath the tree,  
 Upon the school-house play-ground, that  
 sheltered you and me;  
 But none were left to greet me, Tom; and  
 few were left to know,  
 Who played with us upon the green, some  
 twenty years ago.

The grass is just as green, Tom; bare-footed  
 boys at play  
 Were sporting, just as we did then, with  
 spirits just as gay.

But the "master" sleeps upon the hill, which,  
 coated o'er with snow,  
 Afforded us a sliding-place, some twenty  
 years ago.

The old school-house is altered now; the  
 benches are replaced  
 By new ones, very like the same our pen-  
 knives once defaced;  
 But the same old bricks are in the wall, the  
 bell swings to and fro;  
 Its music's just the same, dear Tom, 'twas  
 twenty years ago.

The boys were playing some old game,  
 beneath that same old tree;  
 I have forgot the name just now,—you've  
 played the same with me,  
 On that same spot; 'twas played with knives,  
 by throwing so and so;

The loser had a task to do,—there, twenty  
 years ago.

The river's running just as still; the willow-  
 on its side  
 Are larger than they were, Tom; the stream  
 appears less wide;  
 But the grape-vine swing is ruined now,  
 where once we played the beau,  
 And swung our sweethearts,—pretty girls,—  
 just twenty years ago.

The spring that bubbled 'neath the hill, close  
 by the spreading beech,  
 Is very low,—'twas then so high that we  
 could scarcely reach,  
 And, kneeling down to get a drink, dear Tom,  
 I started so,  
 To see how sadly I am changed since twenty  
 years ago.

'Twas by that spring, upon an elm, you know  
 I cut your name,  
 Your sweetheart's just beneath it, Tom, and  
 you did mine the same;  
 Some heartless wretch has peeled the bark,  
 'twas dying sure but slow,  
 Just as *she* died, whose name *you* cut some  
 twenty years ago.

My lids have long been dry, Tom, but tears  
 came to my eyes;

I thought of her I loved so well, those early  
broken ties;  
I visited the old church-yard, and took some  
flowers to strow  
Upon the graves of those we loved, some  
twenty years ago.

Some are in the church-yard laid, some sleep  
beneath the sea;  
But few are left of our old class, excepting  
you and me;  
And when our time shall come, Tom, and  
we are called to go,  
I hope they'll lay us where we played, just  
twenty years ago,

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*HIGHLAND MARY.*

---

ROBERT BURNS.

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**Y**E banks and braes and streams around  
The castle o' Montgomery,  
Green be your woods, and fair your  
flowers,  
Your waters never drumlie!  
There simmer first unfaulds her robes,  
And there the langest tarry;  
For there I took the last fareweel  
O' my sweet Highland Mary.

How sweetly bloomed the gay green birk,  
How rich the hawthorn's blossom,  
As underneath their fragrant shade  
I clasped her to my bosom!  
The golden hours on angel wings  
Flew o'er me and my dearie;  
For dear to me as light and life  
Was my sweet Highland Mary.

Wi' mony a vow and locked embrace  
Our parting was fu' tender;  
And pledging aft to meet again,  
We tore oursel's asunder;  
But, O, fell death's untimely frost,  
That nipt my flower sae early!  
Now green's the sod, and cauld's the clay  
That wraps my Highland Mary!

O pale, pale now, those rosy lips,  
I aft hae kissed sae fondly!  
And closed for aye the sparkling glance  
That dwelt on me sae kindly;  
And mouldering now in silent dust  
That heart that lo'ed me dearly!  
But still within my bosom's core  
Shall live my Highland Mary.

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*THE SEA.*

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FROM BYRON'S "CHILDE HAROLD."

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**T**HERE is a pleasure in the pathless  
woods,  
There is a rapture on the lonely  
shore,  
There is society where none intrudes  
By the deep sea, and music in its roar;  
I love not man the less, but nature more,  
From these our interviews, in which I steal

From all I may be, or have been before,  
To mingle with the universe, and feel  
What I can ne'er express, yet cannot all  
conceal.

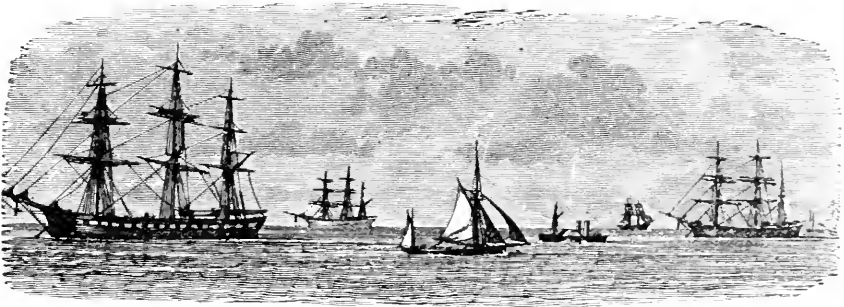
Roll on, thou deep and dark blue ocean,—roll!  
Ten thousand fleets sweep over thee in vain;  
Man marks the earth with ruin,—his control

Stops with the shore;—upon the watery  
 plain  
 The wrecks are all thy deed, nor doth  
 remain  
 A shadow of man's ravage save his own,  
 When, for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling  
 groan,  
 Without a grave, unknelled, uncoffined, and  
 unknown.

His steps are not upon thy paths,—thy  
 fields  
 Are not a spoil for him,—thou dost arise  
 And shake him from thee; the vile strength  
 he wields  
 For earth's destruction thou dost all despise,

They melt into thy yeast of waves, which  
 mar  
 Alike the Armada's pride or spoils of  
 Trafalgar.

Thy shores are empires, changed in all  
 save thee;  
 Assyria, Greece, Rome, Carthage, what are  
 they?  
 Thy waters washed them power while they  
 were free,  
 And many a tyrant since; their shores  
 obey  
 The stranger, slave, or savage; their decay  
 Has dried up realms to deserts; not so thou;  
 Unchangeable save to thy wild waves'  
 play,



Spurning him from thy bosom to the skies,  
 And send'st him, shivering in thy playful  
 spray  
 And howling, to his gods, where haply lies  
 His petty hope in some near port or bay,  
 And dashest him again to earth:—there  
 let him lay.

The armaments which thunderstrike the  
 walls  
 Of rock-built cities, bidding nations quake  
 And monarchs tremble in their capitals,  
 The oak leviathans, whose huge ribs make  
 Their clay creator the vain title take  
 Of lord of thee and arbiter of war,—  
 These are thy toys, and, as the snowy  
 flake,

Time writes no wrinkles on thine azure  
 brow;  
 Such as creation's dawn beheld, thou rollest  
 now.

Thou glorious mirror, where the Almighty's  
 form  
 Glasses itself in tempests: in all time  
 Calm or convulsed,—in breeze, or gale, or  
 storm,  
 Icing the pole, or in the torrid clime  
 Dark heaving; boundless, endless, and  
 sublime,

The image of Eternity,—the throne  
 Of the Invisible! even from out thy slime  
 The monsters of the deep are made, each  
 zone

Obeys thee, thou goest forth, dread, fathom-  
less, alone.

And I have loved thee, Ocean! and my joy  
Of youthful sports was on thy breast to be  
Borne, like thy bubbles, onward; from a  
boy

I wanted with thy breakers,—they to me  
Were a delight; and if the freshening sea  
Made them a terror, 'twas a pleasing fear:  
For I was as it were a child of thee,  
And trusted to thy billows far and near,  
And laid my hand upon thy mane,—as I do  
here.

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### IMAGES.

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T. B. MACAULAY.

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**I**DOLOGIANS may reason about abstractions. But the great mass of men must have images. The strong tendency of the multitude in all ages and nations to idolatry can be explained on no other principle. The first inhabitants of Greece, there is reason to believe, worshipped one invisible Deity. But the necessity of having something more definite to adore produced, in a few centuries, the innumerable crowd of gods and goddesses. In like manner, the ancient Persians thought it impious to exhibit the Creator under a human form. Yet even these transferred to the sun the worship which, in speculation, they considered due only to the Supreme Mind. The history of the Jews is the record of a continued struggle between pure Theism, supported by the most terrible sanctions, and the strangely fascinating desire of having some visible and tangible object of adoration. Perhaps none of the secondary causes which Gibbon has assigned for the rapidity with which Christianity spread over the world, while Judaism scarcely ever acquired a proselyte, operated more powerfully than this feeling. God, the uncreated, the incomprehensible, the invisible, attracted few worshippers. A philosopher might admire so noble a conception; but the crowd turned away in disgust from words which presented no image to their minds. It was before Deity, embodied in a human form, walking among men, partaking of their infirmities, leaning on their bosoms, weeping over their graves, slumbering in the manger, bleeding on the cross, that the prejudices of the Synagogue, and the doubts of the Academy, and the pride of the Portico, and the fasces of the Dictator, and the swords of thirty legions, were humbled in the dust. Soon after Christianity had achieved its triumph, the principle which had assisted it began to corrupt it. It became a new Paganism. Patron saints assumed the offices of household gods. St. George took the place of Mars. St. Elmo consoled the mariner for the loss of Castor and Pollux. The

Virgin Mother and Cecilia succeeded to Venus and the muses. The fascination of sex and loveliness was again joined to that of celestial dignity; and the homage of chivalry was blended with that of religion. Reformers have often made a stand against these feelings; but never with more than apparent and partial success. The men who demolished the images in cathedrals have not always been able to demolish those which were enshrined in their minds. It would not be difficult to show that in politics the same rule holds good. Doctrines, we are afraid, must generally be embodied before they can exercise a strong public feeling. The multitude is more easily interested for the most unmeaning badge, or the most insignificant name than for the most important principle.

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GOIN' HOME TO-DAY.

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WILL CARLETON.

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<p><b>M</b>Y business on the jury's done—the quibblin' all is through—          I've watched the lawyers, right and left, and give my verdict true;          I stuck so long unto my chair, I thought I would grow in;          And if I do not know myself, they'll get me there ag'in.</p> <p>But now the court's adjourned for good, and I have got my pay;          I'm loose at last, and thank the Lord, I'm goin' home to-day.</p> <p>I've somehow felt uneasy, like, since first day I come down;          It is an awkward game to play the gentleman in town;          And this 'ere Sunday suit of mine, on Sunday rightly sets,          But when I wear the stuff a week, it some how galls and frets.          I'd rather wear my homespun rig of pepper-salt and gray—          I'll have it on in half a jiff, when I get home to-day.</p> <p>I have no doubt my wife looked out, as well as any one—</p>	<p>As well as any woman could—to see that things were done:          For though Melinda, when I'm there, won't set her foot out doors,          She's very careful, when I'm gone, to 'tend to all the chores.          But nothing prospers half so well when I go off to stay,          And I will put things into shape, when I get home to-day.</p> <p>The mornin' that I come away, we had a little bout;          I coolly took my hat and left, before the show was out.          For what I said was naught whereat she ought to take offense;          And she was always quick at words, and ready to commence.          But then, she's first one to give up when she has had her say;          And she will meet me with a kiss, when I go home to-day.</p> <p>My little boy—I'll give 'em leave to match him, if they can:          It's fun to see him strut about, and try to be a man!</p>
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The gamest, cheeriest little chap you'd ever want to see!

And then they laugh because I think the child resembles me.

The little rogue! he goes for me like robbers for their prey;

He'll turn my pockets inside out, when I get home to-day.

My little girl—I can't contrive how it should happen thus—

That God could pick that sweet bouquet, and fling it down to us!

My wife, she says that han'some face will some day make a stir;

And then I laugh, because she thinks the child resembles her.

She'll meet me half-way down the hill, and kiss me, anyway;

And light my heart up with her smiles, when I go home to-day!

If there's a heaven upon the earth, a fellow knows it when

He's been away from home a week, and then gets back again.

If there's a heaven above the earth, there often, I'll be bound,

Some homesick fellow meets his folks, and hugs 'em all around.

But let my creed be right or wrong, or be it as it may,

My heaven is just ahead of me—I'm goin' home to-day.

### MY CREED.

ALICE CARY.

I hold that Christian grace abounds  
Where charity is seen; that when  
We climb to heaven, 'tis on the rounds  
Of love to men.

I hold all else, named piety,  
A selfish scheme, a vain pretence;  
Where centre is not, can there be  
Circumference?

This I moreover hold, and dare  
Affirm where'er my rhyme may go,—  
Whatever things be sweet or fair,  
Love makes them so.

Whether it be the lullabies  
That charm to rest the nursing bird,

Or that sweet confidence of sighs  
And blushes, made without a word.

Whether the dazzling and the flush  
Of softly sumptuous garden bowers,  
Or by some cabin door, a bush  
Of ragged flowers.

'Tis not the wide phylactery,  
Nor stubborn fasts, nor stated prayers,  
That makes us saints; we judge the tree  
By what it bears.

And when a man can live apart  
From works, on theologic trust,  
I know the blood about his heart  
Is dry as dust.

### THE NATION'S DEAD.

FOUR hundred thousand men  
The brave—the good—the true,  
In tangled wood, in mountain glen,  
On battle plain, in prison pen,  
Lie dead for me and you!

Four hundred thousand of the brave  
Have made our ransomed soul their  
grave,

For me and you!  
Good friend, for me and you!



In many a fevered swamp,  
 By many a black bayou,  
 In many a cold and frozen camp,  
 The weary sentinel ceased his tramp,  
 And died for me and you!  
 From Western plain to ocean tide  
 Are stretched the graves of those who died  
 For me and you!  
 Good friend, for me and you!

On many a bloody plain  
 Their ready swords they drew,  
 And poured their life-blood, like the rain  
 A home—a heritage to gain,  
 To gain for me and you!  
 Our brothers mustered by our side;  
 They marched, they fought, and bravely died  
 For me and you!  
 Good friend, for me and you!

Up many a fortress wall  
 They charged—those boys in blue—  
 'Mid surging smoke, the volley'd ball;  
 The bravest were the first to fall!  
 To fall for me and you!

These noble men—the nation's pride—  
 Four hundred thousand men have died  
 For me and you!  
 Good friend, for me and you!

In treason's prison-hold  
 Their martyr spirits grew  
 To stature like the saints of old,  
 While amid agonies untold,  
 They starved for me and you!  
 The good, the patient, and the tried,  
 Four hundred thousand men have died  
 For me and you!  
 Good friend, for me and you!

A debt we ne'er can pay  
 To them is justly due,  
 And to the nation's latest day  
 Our children's children still shall say,  
 "They died for me and you!"  
 Four hundred thousand of the brave  
 Made this, our ransomed soil, their grave,  
 For me and you!  
 Good friend, for me and you!

UNDER THE VIOLETS.

OLIVER WENDELL HOLMES.

**H**ER hands are cold; her face is white;  
 No more her pulses come and go,  
 Her eyes are shut to life and light;—  
 Fold the white vesture, snow on  
 snow,  
 And lay her where the violets blow.

But not beneath a graven stone,  
 To plead for tears with alien eyes;  
 A slender cross of wood alone  
 Shall say, that here a maiden lies  
 In peace beneath the peaceful skies.

And gray old trees of hugest limb  
 Shall wheel their circling shadows round  
 To make the scorching sunlight dim  
 That drinks the greenness from the ground,  
 And drop their dead leaves on her mound.

When o'er their boughs the squirrels run,  
 And through their leaves the robins call,  
 And, ripening in the autumn sun,  
 The acorns and the chestnuts fall,  
 Doubt not that she will heed them all.

For her the morning choir shall sing  
 Its matins from the branches high,  
 And every minstrel-voice of spring,  
 That trills beneath the April sky,  
 Shall greet her with its earliest cry.

When, turning round their dial-track,  
 Eastward the lengthening shadows pass,  
 Her little mourners clad in black,  
 The crickets, sliding through the grass,  
 Shall pipe for her an evening mass.

At last the rootlets of the trees  
 Shall find the prison where she lies,  
 And bear the buried dust they seize  
 In leaves and blossoms to the skies.  
 So may the soul that warmed it rise!

If any, born of kindlier blood,  
 Should ask, What maiden lies below?  
 Say only this: A tender bud,  
 That tried to blossom in the snow,  
 Lies withered where the violets blow

### THE AMERICAN BOY.

CAROLINE GILMAN.

**L**OOK up, my young American!  
 Stand firmly on the earth,  
 Where noble deeds and mental power  
 Give titles over birth.

A hallow'd land thou claim'st my boy,  
 By early struggles bought,  
 Heaped up with noble memories,  
 And wide, ay, wide as thought!

What though we boast no ancient towers  
 Where "rivied" streamers twine,  
 The laurel lives upon our soil,  
 The laurel, boy, is thine.

And though on "Cressy's distant field,"  
 Thy gaze may not be cast,  
 While through long centuries of blood  
 Rise spectres of the *past*,—

The future wakes thy dreamings high,  
 And thou a note mayst claim—  
 Aspirings which in after times  
 Shall swell the trump of fame.

And when thou'rt told of knighthood's shield,  
 And English battles won,



Look up, my boy, and breathe one word—  
 The name of Washington.

### BEYOND THE SMILING AND THE WEeping.

HORATIUS BONAR.

**B**EYOND the smiling and the weeping  
 I shall be soon;  
 Beyond the waking and the sleeping,  
 Beyond the sowing and the reaping,

I shall be soon.  
*Love, rest, and home!*  
*Sweet home!*  
*Lord, tarry not, but come.*

Beyond the blooming and the fading  
 I shall be soon ;  
 Beyond the shining and the shading,  
 Beyond the hoping and the dreading,  
 I shall be soon.  
*Love, rest, and home !*

Beyond the rising and the setting  
 I shall be soon  
 Beyond the calming and the fretting,  
 Beyond remembering and forgetting,  
 I shall be soon.  
*Love, rest, and home !*

Beyond the gathering and the strowing  
 I shall be soon ;  
 Beyond the ebbing and the flowing,

Beyond the coming and the going,  
 I shall be soon.  
*Love, rest, and home !*

Beyond the parting and the meeting  
 I shall be soon ;  
 Beyond the fare-well and the greeting,  
 Beyond the pulse's fever beating,  
 I shall be soon.  
*Love, rest, and home !*

Beyond the frost chain and the fever  
 I shall be soon ;  
 Beyond the rock waste and the river  
 Beyond the ever and the never,  
 I shall be soon.  
*Love, rest, and home !*  
*Sweet home !*  
*Lord, tarry not, but come.*

### CALL ME NOT DEAD.

Translated from the Persian of the 12th Century by EDWIN ARNOLD.

**H**E who dies at Azim sends  
 This to comfort all his friends.—  
 Faithful friend, it lies, I know,  
 Pale and white, and cold as snow ;  
 And ye say, " Abdallah's dead "—  
 Weeping at the feet and head.  
 I can see your falling tears ;  
 I can see your sighs and prayers ;  
 Yet I smile and whisper this :  
 I am not the thing you kiss !  
 Cease your tears and let it lie ;  
 It was mine, it is not I.

Sweet friends, what the women lave  
 For the last sleep of the grave  
 Is a hut which I am quitting,  
 Is a garment no more fitting ;  
 Is a cage from which, at last  
 Like a bird my soul has passed  
 Love the inmate, not the room ;  
 The wearer, not the garb—the plume  
 Of the eagle, not the bars  
 That kept him from the splendid stars

Loving friends, O rise and dry  
 Straightway every weeping eye !  
 What ye lit upon the bier  
 Is not worth a single tear.  
 'Tis an empty sea-shell—one  
 Out of which the pearl is gone.  
 The shell is broken, it lies there ;  
 The pearl, the all, the soul is here  
 'Tis an earthen jar whose lid  
 Allah sealed, the while it hid  
 The treasure of his treasury—  
 A mind that loved him, let it lie,  
 Let the shards be earth once more,  
 Since the gold is in his store.

Allah, glorious ! Allah, good !  
 Now thy world is understood—  
 Now the long, long wonder ends ;  
 Yet ye weep, my erring friends,  
 While the man whom you call dead  
 In unbroken bliss instead  
 Lives and loves you—lost, 'tis true,  
 In the light that shines for you :

But in the light you cannot see,  
In undisturbed felicity—  
In a perfect paradise,  
And a life that never dies.

Farewell, friends, yet not farewell,  
Where I go, you too shall dwell,  
I am gone before your face—  
A moment's worth, a little space.  
When you come where I have slept,  
Ye will wonder why ye wept;  
Ye will know, by true love taught,  
That here is all and there is naught.  
Weep awhile, if ye are fain—

Sunshine still must follow rain;  
Only not at death,—for death,  
Now I know, is that first breath  
Which our souls draw when we enter  
Life, which is, of all life, centre.

Be ye certain all seems love,  
Viewed from Allah's throne above;  
Be ye stout of heart, and come  
Bravely onward to your home!  
*La Allah illa Allah.* Yea!  
Thou love divine! Thou love always!  
He that died at Azim gave  
This to those who made his grave.

### WHAT IS A MINORITY?

JOHN B. GOUGH.

**W**HAT is a minority? The chosen heroes of this earth have been in a minority. There is not a social, political, or religious privilege that you enjoy to-day that was not bought for you by the blood and tears and patient suffering of the minority. It is the minority that have vindicated humanity in every struggle. It is a minority that have stood in the van of every moral conflict, and achieved all that is noble in the history of the world. You will find that each generation has been always busy in gathering up the scattered ashes of the martyred heroes of the past, to deposit them in the golden urn of a nation's history. Look at Scotland, where they are erecting monuments—to whom?—to the Covenanters. Ah, *they* were in a minority. Read their history, if you can, without the blood tingling to the tips of your fingers. These were in the minority, that, through blood, and tears, and bootings and scourgings—dying the waters with their blood, and staining the heather with their gore—fought the glorious battle of religious freedom. Minority! if a man stand up for the right, though the right be on the scaffold, while the wrong sits in the seat of government; if he stand for the right, though he eat, with the right and truth, a wretched crust; if he walk with obloquy and scorn in the by-lanes and streets, while the falsehood and wrong ruffle it in silken attire, let him remember that wherever the right and truth are there are always

"Troops of beautiful, tall angels"

gathered round him, and God Himself stands within the dim future, and keeps watch over His own! If a man stands for the right and the truth, though every man's finger be pointed at him, though every woman's lip be curled at him in scorn, he stands in a majority; for God and good angels are with him, and greater are they that are for him, than all they that be against him.

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*THE LAST STATION.*

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He had been sick at one of the hotels for three or four weeks, and the boys on the road dropped in daily to see how he got along, and to learn if they could render him any kindness. The brakeman was a good fellow, and one and all encouraged him in the hope that he would pull through. The doctor didn't regard the case as dangerous; but the other day the patient began sinking, and it was seen that he could not live the night out. A dozen of his friends sat in the room when night came, but his mind wandered, and he did not recognize them.

It was near one of the depots, and after the great trucks and noisy drays had ceased rolling by, the bells and the short, sharp whistles of the yard-engines sounded painfully loud. The patient had been very quiet for half an hour, when he suddenly unclosed his eyes, and shouted:—

“Kal-a-ma-zoo!”

One of the men brushed the hair back from the cold forehead, and the brakeman closed his eyes, and was quiet for a time. Then the wind whirled around the depot and banged the blinds on the window of his room, and he lifted his hand, and cried out:—

“Jack-son! Passengers going north by the Saginaw Road change cars!”

The men understood. The brakeman thought he was coming east on the Michigan Central. The effort seemed to have greatly exhausted him, for he lay like one dead for the next five minutes, and a watcher felt for his pulse to see if life had not gone out. A tug going down the river sounded her whistle loud and long, and the dying brakeman opened his eyes, and called out:—

“Ann Arbor!”

He had been over the road a thousand times, but had made his last trip. Death was drawing a spectral train over the old track, and he was brakeman, engineer, and conductor.

One of the yard engines uttered a shrill whistle of warning, as if the

glare of the headlight had shown to the engineer some stranger in peril, and the brakeman called out:—

“Yp-silanti! Change cars here for the Eel River Road!”

“He is coming in fast,” whispered one of the men.

“And the end of his ‘run’ will be the end of his life,” said a second.

The dampness of death began to collect on the patient’s forehead, and there was that ghastly look on the face that death always brings. The slamming of a door down the hall startled him again, and he moved his head, and faintly said:—

“Grand Trunk Junction! Passengers going east by the Grand Trunk change cars!”

He was so quiet after that that all the men gathered around the bed, believing that he was dead. His eyes closed, and the brakeman lifted his hand, moved his head, and whispered:—

“De—”

Not “Detroit,” but Death! He died with the half-uttered whisper on his lips. And the headlight on death’s engine shone full in his face, and covered it with such pallor as naught but death can bring.

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### THE BURIED FLOWER.

W. E. AYTOUN.

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**I**N the silence of my chamber,  
 When the night is still and deep,  
 And the drowsy heave of ocean  
 Murmurs in its charmed sleep,  
 Oft I hear the angel voices  
 That have thrilled me long ago,—  
 Voices of my lost companions,  
 Lying deep beneath the snow.

Where are now the flowers we tended?  
 Withered, broken, branch and stem,  
 Where are now the hopes we cherished?  
 Scattered to the wind with them.

For ye, too, were flowers, ye dear ones!  
 Nursed in hope and reared in love,

Looking fondly ever upward  
 To the clear blue heaven above,

Smiling on the sun that cheered us,  
 Rising lightly from the rain,  
 Never folding up your freshness  
 Save to give it forth again.

O ’tis sad to lie and reckon  
 All the days of faded youth,  
 All the vows that we believed in,  
 All the words we spoke in truth.

Severed, were it severed only  
 By an idle thought of strife,  
 Such a time may knit together;  
 Not the broken chord of life!

O, I fling my spirit backward,  
 And I pass o'er years of pain ;  
 All I loved is rising round me,  
 All the lost returns again.  
 Brighter, fairer far than living,  
 With no trace of woe or pain,

Robed in everlasting beauty,  
 Shall I see thee once again,  
 By the light that never fadeth,  
 Underneath eternal skies,  
 When the dawn of resurrection  
 Breaks o'er deathless Paradise.

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*UNION AND LIBERTY.*

O. W. HOLMES.

**F**LAG of the heroes who left us their  
 glory,  
 Borne through their battle-fields'  
 thunder and flame,  
 Blazoned in song and illumined in story,  
 Wave o'er us all who inherit their fame.  
 Up with our banner bright,  
 Sprinkled with starry light,  
 Spread its fair emblems from mountain to  
 shore,  
 While through the sounding sky  
 Loud rings the Nation's cry—  
 UNION AND LIBERTY! ONE EVERMORE!  
 Light of our firmament, guide of our Nation,  
 Pride of her children, and honored afar,  
 Let the wide beams of thy full constellation  
 Scatter each cloud that would darken a  
 star!  
 Empire unscathed! what foe shall assail  
 thee  
 Bearing the standard of Liberty's van?

Think not the God of thy fathers shall fail  
 thee,  
 Striving with men for the birthright of man!  
 Yet if, by madness and treachery blighted,  
 Dawns the dark hour when the sword thou  
 must draw  
 Then with the arms to thy million united,  
 Smite the bold traitors to Freedom and  
 Law!  
 Lord of the universe! shield us and guide us,  
 Trusting Thee always, through shadow  
 and sun!  
 Thou hast united us, who shall divide us?  
 Keep us, O keep us the MANY IN ONE!  
 Up with our banner bright,  
 Sprinkled with starry light,  
 Spread its fair emblems from mountain to  
 shore,  
 While through the sounding sky  
 Loud rings the Nation's cry—  
 UNION AND LIBERTY! ONE EVERMORE!

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*I REMEMBER, I REMEMBER.*

THOMAS HOOD.

**I** REMEMBER, I remember  
 The house where I was born,  
 The little window where the sun  
 Came peeping in at morn.

He never came a wink too soon,  
 Nor brought too long a day ;  
 But now I often wish the night  
 Had borne my breath away!

I remember, I remember  
 The roses, red and white,  
 The violets, and the lily-cups,—  
 Those flowers made of light!  
 The lilacs where the robin built,  
 And where my brother set  
 The laburnum on his birth-day,—  
 The tree is living yet!

I remember, I remember  
 Where I was used to swing,  
 And thought the air must rush as fresh  
 To swallows on the wing;

My spirit flew in feathers then,  
 That is so heavy now,  
 And summer pools could hardly cool  
 The fever on my brow!

I remember, I remember  
 The fir-trees dark and high;  
 I used to think their slender tops  
 Were close against the sky.  
 It was a childish ignorance,  
 But now 'tis little joy  
 To know I'm farther off from heaven  
 Than when I was a boy.



*ROCK ME TO SLEEP.*

ELIZABETH AKERS.

**B**ACKWARD, turn backward, O Time,  
 in your flight,  
 Make me a child again just for to-  
 night!  
 Mother, come back from the echoless  
 shore,  
 Take me again to your heart as of  
 yore;

Kiss from my forehead the furrows of care,  
 Smooth the few silver threads out of my  
 hair;  
 Over my slumbers your loving watch keep;—  
 Rock me to sleep, mother,—rock me to sleep!

Backward, flow backward, oh, tide of the  
 years!

I am so weary of toil and of tears,—  
 Toil without recompense, tears all in vain,—  
 Take them, and give me my childhood  
 again!

I have grown weary of dust and decay,—  
 Weary of flinging my soul-wealth away;  
 Weary of sowing for others to reap:—  
 Rock me to sleep, mother,—rock me to sleep!

Tired of the hollow, the base, the untrue,  
 Mother, O Mother, my heart calls for you!  
 Many a summer the grass has grown green,  
 Blossomed and faded, our faces between;  
 Yet, with strong yearning and passionate  
 pain,  
 Long I to-night for your presence again.



Come from the silence so long and so deep;—  
Rock me to sleep, mother,—rock me to sleep!

Over my heart, in the days that are flown,  
No love like mother-love ever has shone;  
No other worship abides and endures,—  
Faithful, unselfish, and patient like yours;  
None like a mother can charm away pain  
From the sick soul and the world-weary  
brain.

Slumber's soft calms o'er my heavy lids  
creep;  
Rock me to sleep, mother,—rock me to sleep!

Come, let your brown hair, just lighted with  
gold,  
Fall on your shoulders again as of old;

Let it drop over my forehead to-night,  
Shading my faint eyes away from the light;  
For with its sunny-edged shadows once more  
Haply will throng the sweet visions of  
yore;

Lovingly, softly, its bright billows sweep;—  
Rock me to sleep, mother,—rock me to sleep!

Mother, dear mother, the years have been  
long

Since I last listened your lullaby song;  
Sing, then, and unto my soul it shall seem  
Womanhood's years have been only a dream.  
Clasped to your heart in a loving embrace,  
With your light lashes just sweeping my face,  
Never hereafter to wake or to weep;—  
Rock me to sleep, mother,—rock me to sleep!

### THE GAMIN.

VICTOR HUGO.

**P**ARIS has a child; the forest has a bird. The bird is called a sparrow; the child is called a gamin. His origin is from the rabble.

The most terrible embodiment of the rabble is the barricade, and the most terrible of barricades was that of Faubourg St. Antoine. The street was deserted as far as could be seen. Every door and window was closed; in the background rose a wall built of paving stones, making the street a *cul-de-sac*. Nobody could be seen; nothing could be heard; not a cry, not a sound, not a breath. A sepulchre! From time to time, if anybody ventured to cross the street, the sharp, low whistling of a bullet was heard, and the passer fell dead or wounded. For the space of two days this barricade had resisted the troops of Paris, and now its ammunition was gone. During a lull in the firing, a gamin, named Gavroche, took a basket, went out into the street by an opening, and began to gather up the full cartridge-boxes of the National Guards who had been killed in front of the barricade. By successive advances he reached a point where the fog from the firing became transparent, so that the sharpshooters of the line, drawn up and on the alert, suddenly discovered something moving in the smoke. Just as Gavroche was relieving a Grenadier of his cartridges a ball struck the body. "They are killing my dead for me," said the gamin. A second ball splintered the pavement behind him.

A third upset his basket. Gavroche rose up straight on his feet, his hair in the wind, his hands upon his hips, his eyes fixed upon the National Guard, who were firing; and he sang:

“They are ugly at Naterre—’tis the fault of Voltaire;  
And beasts at Palaeseau—’tis the fault of Rousseau.”

Then he picked up his basket, put into it the cartridges which had fallen out, without losing a single one; and advancing toward the fusilade, began to empty another cartridge-box. Then a fourth ball just missed him again; Gavroche sang:

“I am only a scribe, ’tis the fault of Voltaire;  
My life one of woe—’tis the fault of Rousseau.”

The sight was appalling and fascinating. Gavroche fired at, mocked the firing and answered each discharge with a couplet. The National Guards laughed as they aimed at him. He lay down, then rose up; hid himself in a door-way, then sprang out; escaped, returned. The insurgents, breathless with anxiety, followed him with their eyes; the barricade was trembling, he was singing. It was not a child, it was not a man; it was a strange fairy gamin, playing hide and seek with Death.

Every time the face of the grim spectre approached, the gamin snapped his fingers. One bullet, however, better aimed or more treacherous than the others, reached the will-o'-the-wisp child. They saw Gavroche totter, then fall. The whole barricade gave a cry. But the gamin had fallen only to rise again. A long stream of blood rolled down his face. He raised both arms in the air, looked in the direction whence the shot came, and began to sing:

“I am buried in earth—’tis the fault——”

He did not finish. A second ball from the same marksman cut him short. This time he fell with his face upon the pavement and did not stir again. That little great soul had taken flight.

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### I LOVE THE MORNING SUNSHINE.

ROBERT LOWRY.



Y LOVE the morning sunshine—  
For ’tis bringing to the singing  
Of the early motined birds,  
Daylight’s treasure without measure,  
Speaking joy with gentle words.

I love the morning sunshine—  
For it lightens, warms, and brightens  
Every hillside tinged with gloom;  
And its power, every hour,  
Calls e’en spirits from their tomb

I love the morning sunshine—  
 For its gushing, like the rushing  
 Of a molten tide of gold,  
 Ripples o'er me and before me,  
 And my heart cannot be cold.  
 I love the morning sunshine—  
 For 'tis telling that the knelling  
 Of each cycling day shall cease,

And the dawning of a morning  
 Never ending will bring peace.

I love the morning sunshine—  
 For it lies on Life's horizon,  
 Pointing out an untomb'd sward,  
 Where the spirit shall inherit  
 Golden daysprings from the Lord.

*THE ANGELS' WHISPER.*

SAMUEL LOVER.



BABY was sleeping;  
 Its mother was weeping;  
 For her husband was far on the  
 wild raging sea;  
 And the tempest was swelling  
 Round the fisherman's dwelling;  
 And she cried, "Dermot, darling, O  
 come back to me!"

Her beads while she numbered,  
 The baby still slumbered,  
 And smiled in her face as she bended her knee:  
 "O, blest be that warning,  
 My child, thy sleep adorning,  
 For I know that the angels are whispering  
 with thee.

"And while they are keeping  
 Bright watch o'er thy sleeping,  
 O, pray to them softly, my baby, with me!  
 And say thou wouldst rather  
 They'd watch o'er thy father!  
 For I know that the angels are whispering  
 to thee."

The dawn of the morning  
 Saw Dermot returning,  
 And the wife wept with joy her babe's  
 father to see;  
 And closely caressing  
 Her child with a blessing,  
 Said, "I knew that the angels were whisper-  
 ing with thee."

*CRADLE SONG.*

JOSIAH GILBERT HOLLAND.



WHAT is the little one thinking about?  
 Very wonderful things, no doubt;  
 Unwritten history!  
 Unfathomed mystery!  
 Yet he chuckles, and crows, and  
 nods and winks  
 As if his head were as full of kinks,  
 And curious riddles as any sphinx!  
 Warped by cohe, and wet by tears,

Punctured by pins, and tortured by fears  
 Our little nephew will lose two years;  
 And he'll never know  
 Where the summers go;  
 He need not laugh, for he'll find it so.  
 Who can tell what a baby thinks?  
 Who can follow the gossamer links  
 By which the mankin feels its way

Out from the shore of the great unknown,  
Blind, and wailing, and alone,  
Into the light of the day?  
Out from the shore of the unknown sea,  
Tossing in pitiful agony;  
Of the unknown sea that reels and rolls,  
Speckled with the barks of little souls,—  
Barks that were launched on the other side,  
And slipped from heaven on an ebbing tide!  
What does he think of his mother's eyes?  
What does he think of his mother's hair?  
What of the cradle-roof, that flies  
Forward and backward through the air?  
What does he think of his mother's breast,  
Bare and beautiful, smooth and white,  
Seeking it ever with fresh delight,

Cup of his life, and couch of his rest?  
What does he think when her quick embrace  
Presses his hand and buries his face  
Deep where the heart-throbs sink and swell,  
With a tenderness she never can tell,  
Though she murmur the words  
Of all the birds,—  
Words she has learned to murmur well?  
Now he thinks he'll go to sleep!  
I can see the shadow creep  
Over his eyes in soft eclipse,  
Over his brow and over his lips,  
Out to his little finger-tips!  
Softly sinking, down he goes!  
Down he goes! down he goes!  
See! he's hushed in sweet repose.

### THE HERO OF THE COMMUNE.

MARGARET J. PRESTON.

“GARRON! You, you  
Snared along with this cursed crew?  
(Only a child, and yet so bold,  
Scarcely as much as ten years old!)  
Do you hear? do you know  
Why the *gens d'armes* put you  
there, in the row,  
You with those Commune's wretches tall,  
With your face to the wall?”

“Know? To be sure I know! Why not?  
We're here to be shot;  
And there by the pillar's the very spot,  
Fighting for France, my father fell.  
Ah, well!—  
That's just the way I would choose to fall,  
With my *back* to the wall!”

“(Sacre! Fair, open fight I say,  
Is something right gallant in its way,  
And fine for warming the blood; but  
who  
Wants wolfish work like this to do?  
Bah! 'tis a butcher's business! How?  
The boy is beckoning to me now:

I knew that this poor child's heart would  
fail,  
. . . . Yet his cheek's not pale!)  
Quick! say your say, for don't you see  
When the church-clock yonder tolls out *Three*,  
You are all to be shot?  
—*What?*  
‘Excuse you one moment!’ O, ho, ho!  
Do you think to fool a *gen d'armes* so?”

“But, sir, here's a watch that a friend, one  
day,  
(My father's friend) just over the way,  
Lent me; and if you let me free—  
It still lacks seven minutes of *Three*—  
I'll come on the word of a soldier's son,  
Straight back into line, when my errand's  
done.”

“Ha, ha! No doubt of it! Off! Begone!  
(Now, good St. Dennis, speed him on!  
The work will be easier since *he's* saved;  
For I hardly see how I *could* have braved  
The ardor of that innocent eye,

As he stood and heard,  
While I gave the word,  
Dooming him like a dog to die.)"

"In time? Well, thanks, that my desire  
Was granted; and now I'm ready;—Fire  
One word!—that's all!

—You'll let me turn my *back* to the  
wall?"

"Parblen! Come out of the line, I say,  
Come out! (Who said that his name was  
Ney?)

Ha! France will hear of him yet, one day!"

### THE DUMB-WAITER.

FREDERICK S. COZZENS.

**W**E have put a dumb-waiter in our house. A dumb-waiter is a good thing to have in the country, on account of its convenience. If you have company, every thing can be sent up from the kitchen without any trouble; and if the baby gets to be unbearable, on account of his teeth, you can dismiss the complainant by stuffing him into one of the shelves, and letting him down upon the help.

To provide for contingencies, we had all our floors deafened. In consequence, you cannot hear anything that is going on in the story below; and when you are in an upper room of the house, there might be a democratic ratification-meeting in the cellar, and you would not know it. Therefore, if any one should break into the basement, it would not disturb us; but to please Mrs. Sparrowgrass, I put stout iron bars on all the lower windows. Besides, Mrs. Sparrowgrass had bought a rattle when she was in Philadelphia; such a rattle as watchmen carry there. This is to alarm our neighbor, who, upon the signal, is to come to the rescue with his revolver. He is a rash man, prone to pull trigger first, and make inquiries afterward.

One evening Mrs. S. had retired, and I was busy writing, when it struck me a glass of ice-water would be palatable. So I took the candle and a pitcher, and went down to the pump. Our pump is in the kitchen. A country pump in the kitchen is more convenient; but a well with buckets is certainly most picturesque. Unfortunately our well-water has not been sweet since it was cleaned out.

First, I had to open a bolted door that lets you into the basement hall, and then I went to the kitchen door, which proved to be locked. Then I remembered that our girl always carried the key to bed with her, and slept with it under her pillow. Then I retraced my steps; bolted the basement door, and went up into the dining-room. As is always the

case, I found, when I could not get any water I was thirstier than I supposed I was. Then I thought I would wake our girl up. Then I concluded not to do it. Then I thought of the well, but I gave that up on account of its flavor. Then I opened the closet doors: there was no water there; and then I thought of the dumb-waiter! The novelty of the idea made me smile; I took out two of the movable shelves, stood the pitcher on the bottom of the dumb-waiter, got in myself with the lamp; let myself down until I supposed I was within a foot of the floor below, and then let go.

We came down so suddenly that I was shot out of the apparatus as if it had been a catapult; it broke the pitcher, extinguished the lamp, and landed me in the middle of the kitchen at midnight, with no fire, and the air not much above the zero point. The truth is, I had miscalculated the distance of the descent,—instead of falling one foot, I had fallen five. My first impulse was, to ascend by the way I came down, but I found that impracticable. Then I tried the kitchen door: it was locked. I tried to force it open; it was made of two-inch stuff, and held its own. Then I hoisted a window, and there were the rigid iron bars. If I ever felt angry at anybody it was at myself, for putting up those bars to please Mrs. Sparrowgrass. I put them up, not to keep people in, but to keep people out.

I laid my cheek against the ice-cold barriers, and looked at the sky; not a star was visible; it was as black as ink overhead. Then I thought of Baron Trenck and the prisoner of Chillon. Then I made a noise! I shouted until I was hoarse, and ruined our preserving-kettle with the poker. That brought our dogs out in full bark, and between us we made the night hideous. Then I thought I heard a voice, and listened: it was Mrs. Sparrowgrass calling to me from the top of the stair-*case*. I tried to make her hear me, but the infernal dogs united with howl, and growl, and bark, so as to drown my voice, which is naturally plaintive and tender. Besides, there were two bolted doors and double-deafened floors between us. How could she recognize my voice, even if she did hear it?

Mrs. Sparrowgrass called once or twice, and then got frightened; the next thing I heard was a sound as if the roof had fallen in, by which I understood that Mrs. Sparrowgrass was springing the rattle! That called out our neighbor, already wide awake; he came to the rescue with a bull-terrier, a Newfoundland pup, a lantern, and a revolver. The moment he saw me at the window, he shot at me, but fortunately just missed me. I threw myself under the kitchen table, and ventured to expostulate with him, but he would not listen to reason. In the excitement I had forgotten

his name, and that made matters worse. It was not until he had roused up everybody around, broken in the basement door with an axe, gotten into the kitchen with his cursed savage dogs and shooting-iron, and seized me by the collar, that he recognized me,—and then he wanted me to explain it! But what kind of an explanation could I make to him? I told him he would have to wait until my mind was composed, and then I would let him understand the matter fully. But he never would have had the particulars from me, for I do not approve of neighbors that shoot at you, break in your door, and treat you in your own house as if you were a jail-bird. He knows all about it, however,—somebody has told him—*somebody* tells everybody every thing in our village.

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FLORENCE VANE.

PHILIP P. COOKE.

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LOVED thee long and dearly,  
 Florence Vane;  
 My life's bright dream and early  
 Hath come again;  
 I renew in my fond vision  
 My heart's dear pain,  
 My hopes and thy derision,  
 Florence Vane!

The ruin, lone and hoary,  
 The ruin old,  
 Where thou did'st hark my story  
 At even told,  
 That spot, the hues elysian  
 Of sky and plain  
 I treasure in my vision,  
 Florence Vane!

Thou wast lovelier than the roses  
 In their prime;  
 Thy voice excelled the closes  
 Of sweetest rhyme;  
 Thy heart was as a river  
 Without a main,  
 Would I had loved thee never,  
 Florence Vane.



But fairest, noblest wonder!  
 Thy glorious clay  
 Lieth the green sod under;  
 Alas the day!

And it boots not to remember  
 Thy disdain,  
 To quicken love's pale ember,  
 Florence Vane!

The lilies of the valley  
 By young graves weep,

The daisies love to dally  
 Where maidens sleep.  
 May their bloom in beauty vying  
 Never wane  
 Where thine earthly part is lying,  
 Florence Vane.

### RING THE BELL SOFTLY.

DEXTER SMITH.

**S**OME one has gone from this strange  
 world of ours,  
 No more to gather its thorns with  
 its flowers ;  
 No more to linger where sunbeams must fade,  
 Where on all beauty death's fingers are laid ;  
 Weary with mingling life's bitter and sweet,  
 Weary with parting and never to meet,  
 Some one has gone to the bright golden shore ;  
 Ring the bell softly, there's crape on the door !  
 Ring the bell softly, there's crape on the door !

Some one is resting from sorrow and sin,  
 Happy where earth's conflicts enter not in,  
 Joyous as birds when the morning is bright,  
 When the sweet sunbeams have brought us  
 their light.

Weary with sowing and never to reap,  
 Weary with labor, and welcoming sleep,  
 Some one's departed to heaven's bright shore,  
 Ring the bell softly, there's crape on the door !  
 Ring the bell softly, there's crape on the door !

Angels were anxiously longing to meet  
 One who walks with them in heaven's bright  
 street ;  
 Loved ones have whispered that some one  
 is blest,—  
 Free from earth's trials and taking sweet rest.  
 Yes! there is one more in angelic bliss,—  
 One less to cherish and one less to kiss ;  
 One more departed to heaven's bright shore ;  
 Ring the bell softly, there's crape on the door !  
 Ring the bell softly, there's crape on the door !

### THE SONG OF THE SHIRT.

THOMAS HOOD.

**W**ITH fingers weary and worn,  
 With eyelids heavy and red,  
 A woman sat, in unwomanly rags,  
 Plying her needle and thread—  
 Suteh! stuch! stich!

In poverty, hunger, and dirt,  
 And still, with a voice of dolorous  
 pitch,  
 She sang the "Song of the Shirt!"

"Work! work! work!"  
 While the cock is crowing aloof;  
 And work—work—work!  
 Till the stars shine through the roof!

It's oh! to be a slave  
 Along with the barbarous Turk,  
 Where woman has never a soul to save,  
 If this is Christian work!

"Work—work—work!"  
 Till the brain begins to swim!  
 Work—work—work!  
 Till the eyes are heavy and dim!  
 Seam, and gusset, and band,  
 Band, and gusset, and seam,  
 Till over the buttons I fall asleep,  
 And sew them on in my dream!



"Oh! men with sisters dear!  
 Oh! men with mothers and wives!  
 It is not linen you're wearing out,  
 But human creatures' lives!  
 Stitch—stitch—stitch!  
 In poverty, hunger, and dirt,  
 Sewing at once, with a double thread,  
 A SHROUD as well as a shirt!

\* But why do I talk of death,  
 That phantom of grisly bone?  
 I hardly fear his terrible shape,  
 It seems so like my own—  
 It seems so like my own,  
 Because of the fast I keep:  
 O God! that bread should be so dear,  
 And flesh and blood so cheap!

"Work—work—work!  
 My labor never flags;  
 And what are its wages? A bed of straw  
 A crust of bread—and rags:  
 A shatter'd roof—and this naked floor—  
 A table—a broken chair—  
 And a wall so blank, my shadow I thank  
 For sometimes falling there!

"Work—work—work!  
 From weary chime to chime;  
 Work—work—work!  
 As prisoners work for crime!  
 Band, and gusset, and seam,  
 Seam, and gusset, and band,  
 Till the heart is sick, and the brain benumb'd,  
 As well as the weary hand!

"Work—work—work!  
 In the dull December light;  
 And work—work—work!  
 When the weather is warm and bright  
 While underneath the eaves  
 The brooding swallows cling,  
 As if to show me their sunny backs,  
 And twit me with the Spring.

"Oh! but to breathe the breath  
 Of the cowslip and primrose sweet;  
 With the sky above my head,  
 And the grass beneath my feet:  
 For only one short hour  
 To feel as I used to feel,  
 Before I knew the woes of want,  
 And the walk that costs a meal!

"Oh! but for one short hour!  
 A respite, however brief!  
 No blessed leisure for love or hope,  
 But only time for grief!  
 A little weeping would ease my heart—  
 But in their briny bed  
 My tears must stop, for every drop  
 Hinders the needle and thread!"

With fingers weary and worn,  
 With eyelids heavy and red,  
 A woman sat, in unwomanly rags,  
 Plying her needle and thread;  
 Stitch—stitch—stitch!  
 In poverty, hunger, and dirt;  
 And still with a voice of dolorous pitch—  
 Would that its tone could reach the rich!—  
 She sung this "Song of the Shirt!"

## THE WHISTLE.

ROBERT STORY.

**Y**OU have heard," said a youth to  
 his sweetheart, who stood,  
 While he sat on a corn-sheaf, at  
 daylight's decline,—  
 "You have heard of the Danish  
 boy's whistle of wood?  
 I wish that that Danish boy's  
 whistle were mine."

"And what would you do with it?—tell me,"  
 she said,  
 While an arch smile played over her beau-  
 tiful face.  
 "I would blow it," he answered; "and then  
 my fair maid  
 Would fly to my side, and would here take  
 her place."

"Is that all you wish it for?—That may be yours

Without any magic," the fair maiden cried:

"A favor so light one's good nature secures";  
And she playfully seated herself by his side.

I would blow it again," said the youth,  
"and the charm

Would work so, that not even Modesty's cheek

Would be able to keep from my neck your fine arm":

She smiled,—and she laid her fine arm round his neck.

"Yet once more would I blow, and the music divine

Would bring me the third time an exquisite bliss:

You would lay your fair cheek to this brown one of mine,

And your lips, stealing past it, would give me a kiss."

The maiden laughed out in her innocent glee,—

"What a fool of yourself with your whistle you'd make!

For only consider, how silly 't would be,

To sit there and whistle for—what you might take."

### A *SUFI* SAINT!

TRANSLATED FROM THE PERSIAN BY WM. R. ALGER.

**A**s Heaven approached a Sufi Saint,  
From groping in the darkness late,  
And, tapping timidly and faint,  
Besought admission at God's gate.

Said God, "Who seeks to enter here?"

"'Tis I, dear Friend," the Saint replied,  
And trembling much with hope and fear.

"If it be *thou*, without abide."

Sadly to earth the poor Saint turned,  
To bear the scourging of life's rods;

But aye his heart within him yearned  
To mix and lose its love in God's.

He roamed alone through weary years,  
By cruel men still scorned and mocked,  
Until from faith's pure fires and tears  
Again he rose, and modest knocked.

Asked God, "Who now is at the door?"

"It is thyself, beloved Lord,"

Answered the Saint, in doubt no more,  
But clasped and rapt in his reward.

### RURAL LIFE IN ENGLAND.

WASHINGTON IRVING.

**I**n rural occupation there is nothing mean and debasing. It leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences. The man of refinement, therefore, finds nothing revolting in an intercourse with the lower orders of rural life, as he does when he casually mingles with the lower orders of cities. He lays aside his distance and reserve, and is glad to waive the distinctions of rank, and to enter into the honest heartfelt enjoyments of common life. Indeed the very amusements of the country

bring men more and more together, and the sound of hound and horn blend all feelings into harmony. I believe this is one great reason why the nobility and gentry are more popular among the inferior orders in England than they are in any other country; and why the latter have endured so many excessive pressures and extremities, without repining more generally at the unequal distribution of fortune and privilege.



To this mingling of cultivated and rustic society may also be attributed the rural feeling that runs through British literature; the frequent use of illustrations from rural life; those incomparable descriptions of nature which abound in the British poets, that have continued down from "The Flower and the Leaf" of Chaucer, and have brought into our closets all the freshness and fragrance of the dewy landscape. The pastoral writers of other countries appear as if they had paid Nature an occasional visit, and become acquainted with her general charms; but the British poets have revelled with her—they have wooed her in her most secret haunts—they have watched her minutest caprices. A spray could not tremble in the breeze—a leaf could not rustle to the ground—a diamond drop could not patter in the stream—a fragrance could not exhale from the humble violet, nor a daisy unfold its crimson tints to the morning, but it has been noticed by these impassioned and delicate observers, and wrought up into some beautiful morality.

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*THE OLD ARM-CHAIR.*

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ELIZA COOK.

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LOVE it, I love it! and who shall dare  
To chide me for loving that old arm-  
chair?  
I've treasured it long as a sainted prize,

I've bedew'd it with tears, I've embalmed  
it with sighs.  
'Tis bound by a thousand bands to my heart;  
Not a tie will break, not a link will start;

Would you know the spell?—a mother sat  
there!

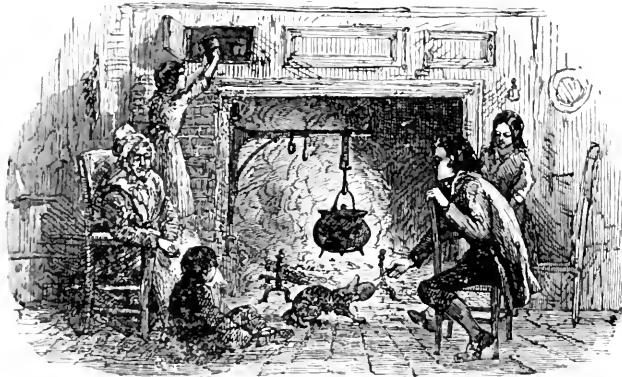
And a sacred thing is that old arm-chair.

In childhood's hour I lingered near  
The hallowed seat with listening ear;  
And gentle words that mother would give  
To fit me to die, and teach me to live.

And I almost worshipped her when she  
smiled,

And turned from her Bible to bless her  
child.

Years rolled on, but the last one sped,—  
My idol was shattered, my earth-star fled!  
I learnt how much the heart can bear,  
When I saw her die in her old arm-chair.



“In childhood's hour I lingered near  
The hallowed seat with listening ear.”

She told me that shame would never betide  
With truth for my creed, and God for my  
guide;

She taught me to lisp my earliest prayer,  
As I knelt beside that old arm chair.

I sat and watched her many a day,  
When her eyes grew dim, and her locks were  
gray;

'Tis past, 'tis past! but I gaze on it now,  
With quivering breath and throbbing brow  
'Twas there she nursed me, 'twas there she  
died,

And memory flows with lava tide.  
Say it is folly, and deem me weak,  
Whilst scalding drops start down my cheek  
But I love it, I love it, and cannot tear  
My soul from a mother's old arm-chair.

### THE PALACE O' THE KING.

WILLIAM MITCHELL.



'T'S a bonnie, bonnie war! that we're  
lyin' in the noo,  
An' sunny is the lan' we aften travel  
thro',  
But in vain we look for something to  
which our hearts can clug,

For its beauty is as naething to the palace  
o' the King,

We like the gilded simmer, wi' its merry,  
merry tread,

An' we sigh when hoary winter lays its bea-  
ties wi' the dead;

For though bonnie are the snowflakes, an'  
the down on winter's wing,  
It's fine to ken it daurna' touch the palace o'  
the King.

Then again, I've juist been thinkin' that  
when a'thing here's sae bricht,  
The sun in a' its grandeur an' the mune wi'  
quiverin' licht,  
The ocean i' the simmer or the woodland i'  
the spring,  
What maun it be up yonder i' the palace o'  
the King.

It's here we hae oor trials, an' it's here that  
he prepares  
A' his chosen for the raiment which the ran-  
somed sinner wears,  
An' it's here that he wad hear us, 'mid oor  
tribulations sing,  
"We'll trust oor God wha reigneth i' the  
palace o' the King."

Though his palace is up yonder, he has king-  
doms here below,  
An' *we* are his ambassadors, wherever we  
may go;  
We've a message to deliver, an' we've lost  
anes hame to bring  
To be leal and loyal-heartit i' the palace o'  
the King.

Oh, it's honor heaped on honor that his cour-  
tiers should be ta'en  
Frae the wand'rin' anes he died for i' this  
warl' o' sin an' pain,  
An' it's fu'est love an' service that the Chris-  
tian aye should bring

To the feet o' him wha reigneth i' the palace  
o' the King.

An' let us trust him better than we've ever  
done afore,  
For the King will feed his servants frae his  
ever bounteous store.  
Let us keep closer grip o' him, for time is on  
the wing,  
An' sune he'll come and tak' us to the palace  
o' the King.

Its iv'ry halls are bonnie, upon which the  
rainbows shine,  
An' its Eden bow'rs are trellised wi' a never  
fadin' vine.  
An' the pearly gates o' heaven do a glorious  
radiance fling  
On the starry floor that shimmers i' the pal-  
ace o' the King.

Nae nicht shall be in heaven an' nae deso-  
latin' sea,  
An' nae tyrant hoofs shall trample i' the city  
o' the free.  
There's an everlastin' daylight, an' a never-  
fadin' spring,  
Where the Lamb is a' the glory, i' the pal-  
ace o' the King.

We see oor frien's await us ower yonder at  
his gate:  
Then let us a' be ready, for ye ken it's gettin'  
late.  
Let oor lamps be brichtly burnin'; let's raise  
oor voice an' sing,  
"Sune we'll meet, to pairt nae mair, i' the  
palace o' the King."

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PIP'S FIGHT.

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CHARLES DICKENS.

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COME and fight," said the pale young gentleman.

What could I do but follow him? I have often asked myself the question since: but what else could I do? His manner was so final and I was so astonished, that I followed where he led, as if I had been under a spell.

"Stop a minute, though," he said, wheeling round before we had got many paces. "I ought to give you a reason for fighting, too. There it is!" In a most irritating manner he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach.

The bull-like proceeding last mentioned, besides that it was unquestionably to be regarded in the light of a liberty, was particularly disagreeable just after bread and meat. I therefore hit out at him, and was going to hit out again, when he said, "Aha! Would you?" and began dancing backward and forward in a manner quite unparalleled within my limited experience.

"Laws of the game!" said he. Here he skipped from his left leg on to his right. "Regular rules!" Here he skipped from his right leg on to his left. "Come to the ground and go through the preliminaries!" Here he dodged backward and forward, and did all sorts of things, while I looked helplessly at him.

I was secretly afraid of him when I saw him so dexterous; but I felt morally and physically convinced that his light head of hair could have had no business in the pit of my stomach, and that I had a right to consider it irrelevant when so obtruded on my attention. Therefore, I followed him without a word to a retired nook of the garden, formed by the junction of two walls and screened by some rubbish. On his asking me if I was satisfied with the ground, and on my replying Yes, he begged my leave to absent himself for a moment, and quickly returned with a bottle of water and a sponge dipped in vinegar. "Available for both," he said, placing these against the wall. And then fell to pulling off, not only his jacket and waistcoat, but his shirt too, in a manner at once light-hearted, business-like and blood-thirsty.

Although he did not look very healthy—having pimples on his face, and a breaking-out at his mouth—these dreadful preparations quite appalled me. I judged him to be about my own age, but he was much taller, and he had a way of spinning himself about that was full of appearance. For the rest, he was a young gentleman in a gray suit (when not denuded for battle), with his elbows, knees, wrists, and heels considerably in advance of the rest of him as to development.

My heart failed me when I saw him squaring at me with every demonstration of mechanical nicety, and eying my anatomy as if he were minutely choosing his bone. I never have been so surprised in my life as it was when I let out the first blow, and saw him lying on his back, look-

ing up at me with a bloody nose and his face exceedingly shortened.

But he was on his feet directly, and after sponging himself with a great show of dexterity began squaring again. The second greatest surprise I have ever had in my life was seeing him on his back again, looking up at me out of a black eye.

His spirit inspired me with great respect. He seemed to have no strength, and he never once hit me hard, and he was always knocked down; but he would be up again in a moment, sponging himself or drinking out of the water-bottle, with the greatest satisfaction in seconding himself according to form, and then came at me with an air and show that made me believe he really was going to do for me at last. He got heavily bruised, for I am sorry to record that the more I hit him, the harder I hit him; but he came up again and again and again, until at last he got a bad fall with the back of his head against the wall. Even after that crisis in our affairs, he got up and turned round and round confusedly a few times, not knowing where I was; but finally went on his knees to his sponge and threw it up: at the same time panting out, "That means you have won."

He seemed so brave and innocent, that although I had not proposed the contest I felt but a gloomy satisfaction in my victory. Indeed, I go so far as to hope that I regarded myself, while dressing, as a species of savage young wolf, or other wild beast. However, I got dressed, darkly wiping my sanguinary face at intervals, and I said, "Can I help you?" and he said, "No, thankee," and I said, "Good afternoon," and *he* said, "Same to you."

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### THE BURIAL OF MOSES.

MRS. C. F. ALEXANDER.

"And he buried him in a valley in the land of Moab, over against Beth-peor; but no man knoweth of his sepulchre unto this day." Deut. xxxiv. 6.



By Nebo's lonely mountain.	That was the grandest funeral
On this side Jordan's wave,	That ever passed on earth;
In a vale in the land of Moab,	But no man heard the tramping,
There lies a lonely grave:	Or saw the train go forth;
But no man dug that sepulchre,	Noiselessly as the daylight
And no man saw it o'er.	Comes when the night is done,
For the angels of God upturned the	And the crimson streak on the ocean
sod	check
And laid the dead man there.	Grows into the great sun,—

Noiselessly as the spring-time  
 Her crown of verdure weaves,  
 And all the trees on all the hills  
 Open their thousand leaves,—  
 So, without sound of music,  
 Or voice of them that wept,  
 Silently down from the mountain crown  
 The great procession swept.

Perchance the bald old eagle,  
 On gray Beth-peor's height,  
 Out of his rocky eyrie,  
 Looked on the wondrous sight.  
 Perchance the lion, stalking,  
 Still shuns the hallowed spot;  
 For beast and bird have seen and heard  
 That which man knoweth not.

Lo! when the warrior dieth,  
 His comrades in the war,  
 With arms reversed, and muffled drum,  
 Follow the funeral car.  
 They show the banners taken,  
 They tell his battles won,  
 And after him lead his masterless steed,  
 While peals the minute gun.

Amid the noblest of the land  
 Men lay the sage to rest,  
 And give the bard an honored place,  
 With costly marble dressed,  
 In the great minster transept,  
 Where lights like glories fall,  
 And the choir sings and the organ rings  
 Along the emblazoned wall.

This was the bravest warrior  
 That ever buckled sword;  
 This the most gifted poet  
 That ever breathed a word;  
 And never earth's philosopher  
 Traced, with his golden pen,  
 On the deathless page, truths half so sage  
 As *he* wrote down for men.

And had he not high honor?  
 The hill side for his pall,  
 To lie in state while angels wait,  
 With stars for tapers tall;  
 And the dark rock pines, like tossing plumes  
 Over his bier to wave;  
 And God's own hand, in that lonely land,  
 To lay him in the grave,—

In that deep grave, without a name,  
 Whence his uncoffined clay  
 Shall break again,—O wondrous thought!—  
 Before the judgment day;  
 And stand, with glory wrapped around,  
 On the hills he never trod,  
 And speak of the strife that won our life,  
 With the incarnate Son of God.

O lonely tomb in Moab's land!  
 O dark Beth-peor's hill!  
 Speak to these curious hearts of ours,  
 And teach them to be still.  
 God hath his mysteries of grace,—  
 Ways that we cannot tell;  
 He hides them deep, like the secret sleep  
 Of him he loved so well.

### PUTTING UP O' THE STOVE:

OR THE RIME OF THE ECONOMICAL HOUSEHOLDER.



THE melancholy days have come that  
 no householder loves,  
 Days of the taking down of blinds  
 and putting up of stoves;  
 The lengths of pipe forgotten lie in  
 the shadow of the shed,  
 Ding'd out of symmetry they be  
 and all with rust are red;

The husband gropes amid the mass that he  
 placed there anon,  
 And swears to find an elbow joint and eke a  
 leg are gone.

So fare'd it with good Mister Brown, when  
 his spouse remarked: "Behold!



Unless you wish us all to go and catch our  
deaths of cold,  
Swift be yon stove and pipes from out their  
storing place conveyed,  
And to black-lead and set them up, lo! I  
will lend my aid."

This, Mr. Brown he trembling heard, I trow  
his heart was sore,  
For he was married many years and had  
been there before,  
And timidly he said, "My love, perchance  
the better plan  
'Twere to hie to the tinsmith's shop and bid  
him send a man?"

His spouse replied indignantly: "So you  
would have me then  
To waste our substance upon riotous 'tin-  
smith's journeyman?"

'A penny saved is twopence earned,' rash  
prodigal of pelf,  
Go! false one, go! and I will black and set  
it up myself."

When thus she spoke the husband knew that  
she had sealed his doom:

"Fill high the bowl with Samian lead and  
gimme down that broom,"

He cried; then to the outhouse marched.  
Apart the doors he heve

And closed in deadly conflict with his enemy,  
the stove.

*Round 1.*—They faced each other; Brown,  
to get an opening, soared  
Adroitly. His antagonist was cautious—on  
its guard.

Brown led off with his left to where a length  
of stove-pipe stood  
And nearly cut his fingers off. (*The stove  
allowed First Blood.*)

*Round 2.*—Brown came up swearing, in  
Græco-Roman style

closed with the stove, and tugged and strove  
at it a weary while;

At last the leg he held gave way: flat on his  
back fell Brown,

And the stove fell on top of him and claimed  
the *First Knock-down*.

\* \* \* The fight is done and Brown has won;  
his hands are rasped and sore,  
And perspiration and black lead stream from  
his every pore;

Sternly triumphant, as he gives his prisoner  
a shove,

He cries, "Where, my good angel, shall I *put*  
this blessed stove?"

And calmly Mrs. Brown to him she indicates  
the spot,

And bids him keep his temper and remarks  
that he looks hot,

And now comes in the sweet o' the day; the  
Brown holds in his gripe

And strives to fit a six-inch joint into a five-  
inch pipe;

He hammers, dinges, bends, and shakes, while  
his wife scornfully

Tell him how *she* would manage if only she  
were *he*.

At last the joints are joined, they rear a  
pyramid in air,

A tub upon the table, and upon the tub a  
chair,

And on chair and supporters are the stove  
pipe and the Brown,

Like the lion and the unicorn, a-fighting for  
the crown;

While Mistress Brown she cheerily says to  
him, "I expect"

"'Twould be just like your clumsiness to fall  
and break your neck."

Scarcely were the piteous accents said before  
she was aware

Of what might be called "a miscellaneous  
music in the air,"

And in wild crash and confusion upon the  
floor rained down

Chairs, tables, tubs, and stovepipes, anathe-  
mas and—Brown.

There was a moment's silence—Brown had  
fallen on the cat;

She was too thick for a book mark but too  
thin for a mat

And he was all wounds and bruises, from his  
head to his foot,

And seven breadths of Brussels were ruined  
with the soot

'O wedded love, how beautiful, how sweet a thing thou art!"

Up from her chair did Mistress Brown, as she saw him falling, start.

And shrieked aloud as a sickening fear did her inmost heart-strings gripe,

"Josiah Winterbotham Brown, have you gone and smashed that pipe?"

Then merely starts that Mister Brown, as one that had been wode

And big his bosom swelled with wrath, and red his visage glowed.

Wild rolled his eye as he made reply (and his voice was sharp and shrill),

"I have not, madam, but, by—by—the nine gods, I will!"

He swung the pipe above his head, he dashed it on the floor.

And that stove pipe, as a stove-pipe, it did exist no more.

Then he strode up to his shrinking wife, and his face was stern and wan,

As in a hoarse, changed voice he hissed:  
"Send for that tinsmith's man!"



### USEFUL STUDIES.

JEREMY TAYLOR.

**S**PEND not your time in that which profits not; for your labor and your health, your time and your studies, are very valuable; and it is a thousand pities to see a diligent and hopeful person spend himself in gathering cockle shells and little pebbles, in telling sands upon the shores, and making garlands of useless daisies. Study that which is profitable, that which will make you useful to churches and commonwealths, that which will make you desirable and



BLONDINELLI.  
From a Famous painting by  
E. ANDERS.



wise. Only I shall add this to you, that in learning there are a variety of things as well as in religion: there is mint and cummin, and there are the weighty things of the law; so there are studies more and less useful, and everything that is useful will be required in its time: and I may in this also use the words of our blessed Saviour, "These things ought you to look after, and not to leave the other unregarded." But your great care is to be in the things of God and of religion, in holiness and true wisdom, remembering the saying of Origen, "That the knowledge that arises from goodness is something that is more certain and more divine than all demonstration," than all other learnings of the world.

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*'BIAH CATHCART'S PROPOSAL.*

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HENRY WARD BEECHER.

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**T**HEY were walking silently and gravely home one Sunday afternoon, under the tall elms that lined the street for half a mile. Neither had spoken. There had been some little parish quarrel, and on that afternoon the text was, "A new commandment I write unto you, that ye love one another." But after the sermon was done the text was the best part of it. Some one said that Parson Marsh's sermons were like the meeting-house,—the steeple was the only thing that folks could see after they got home.

They walked slowly, without a word. Once or twice 'Biah essayed to speak, but was still silent. He plucked a flower from between the pickets of the fence, and unconsciously pulled it to pieces, as, with a troubled face, he glanced at Rachel, and then, as fearing she would catch his eye, he looked at the trees, at the clouds, at the grass, at everything, and saw nothing—nothing but Rachel. The most solemn hour of human experience is not that of Death, but of Life,—when the heart is born again, and from a natural heart becomes a heart of Love! What wonder that it is a silent hour and perplexed!

Is the soul confused? Why not, when the divine Spirit, rolling clear across the aerial ocean, breaks upon the heart's shore with all the mystery of heaven? Is it strange that uncertain lights dim the eye, if above the head of him that truly loves hover clouds of saintly spirits? Why should not the tongue stammer and refuse its accustomed offices, when all the world—skies, trees, plains, hills, atmosphere, and the solid earth—springs forth in new color, with strange meanings, and seems to chant for the soul the

glory of that mystic Law with which God has bound to himself his infinite realm,—the law of Love? Then, for the first time, when one so loves that love is sacrifice, death to self, resurrection, and glory, is man brought into harmony with the whole universe; and, like him who beheld the seventh heaven, hears things unlawful to be uttered.

The great elm-trees sighed as the fitful breeze swept their tops. The soft shadows flitted back and forth beneath the walker's feet, fell upon them in light and dark, ran over the ground, quivered and shook, until sober Cathcart thought that his heart was throwing its shifting network of hope and fear along the ground before him. How strangely his voice

sounded to him, as, at length, all his emotions could only say, "Rachel,—how did you like the sermon?"

Quietly she answered,—  
"I liked the text."

"A new commandment I write unto you, that ye love one another." Rachel, will you help me to keep it?"



At first she looked down

and lost a little color; then, raising her face, she turned upon him her large eyes, with a look both clear and tender. It was as if some painful restraint had given way, and her eyes blossomed into full beauty.

Not another word was spoken. They walked home hand in hand. He neither smiled nor exulted. He saw neither the trees, nor the long level rays of sunlight that were slanting across the fields. His soul was overshadowed with a cloud, as if God were drawing near. He had never felt so solemn. This woman's life had been entrusted to him!

Long years,—the whole length of life,—the eternal years beyond, seemed in an indistinct way to rise up in his imagination. All he could say, as he left her at the door, was—"Rachel, this is forever—forever."

She again said nothing, but turned to him with a clear and open face, in which joy and trust wrought beauty. It seemed to him as if a light fell upon him from her eyes. There was a look that descended and covered him as with an atmosphere; and all the way home he was as one walking in a luminous cloud. He had never felt such personal dignity as now. He that wins such love is crowned, and may call himself king. He did not feel the earth under his feet. As he drew near his lodgings, the sun went down. The children began to pour forth, no longer restrained.

Abiah turned to his evening chores. No animal that night but had reason to bless him. The children found him unusually good and tender. And Aunt Keziah said to her sister,—“Abiah’s been goin’ to meetin’ very regular for some weeks, and I shouldn’t wonder, by the way he looks, if he had got a hope: I trust he ain’t deceivin’ himself.”

He had a hope, and he was not deceived; for in a few months, at the close of the service one Sunday morning, the minister read from the pulpit: “Marriage is intended between Abiah Cathcart and Rachel Liscomb, both of this town, and this is the first publishing of the banns.”

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*THE ENGINEER'S STORY.*

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**N**O, children, my trips are over,  
The Engineer needs rest;  
My hands is shaky; I’m feeling  
A tugging pain i’ my breast;  
But here, as the twilight gathers,  
I’ll tell you a tale of the road,  
That’ll ring in my head forever,  
Till it rests beneath the sod.

We were lumbering along in the twilight,  
The night was dropping her shade,  
And the “Gladiator” labored—  
Climbing the top of the grade;  
The train was heavily laden,  
So I let my engine rest,  
Climbing the grading slowly,  
Till we reached the upland’s crest.

I held my watch to the lamplight—  
Ten minutes behind the time!  
Lost in the slackened motion  
Of the up grade’s heavy climb;  
But I knew the miles of the prairie  
That stretched a level track,  
So I touched the gauge of the boiler,  
And pulled the lever back.

Over the rails a-gleaming,  
Thirty an hour, or so,  
The engine leaped like a demon,  
Breathing a fiery glow;  
But to me—ahold of the lever—  
It seemed a child alway,  
Trustful and always ready  
My lightest touch to obey.

I was proud you know, of my engine,  
Holding it steady that night,  
And my eye on the track before us,  
Ablaze with the Drummond light.  
We neared a well-known cabin,  
Where a child of three or four,  
As the up train passed, oft called me,  
A playing around the door.

My hand was firm on the throttle  
As we swept around the curve,  
When something afar in the shadow,  
Struck fire through every nerve.  
I sounded the brakes, and crashing  
The reverse lever down in dismay,  
Groaning to Heaven—eighty paces  
Ahead was a child at its play!

One instant—one awful and only,  
The world flew around in my brain,  
And I smote my hand hard on my forehead  
To keep back the terrible pain;  
The train I thought dying forever,  
With mad irresistible roll,  
While the cries of the dying, the night-wind  
Swept into my shuddering soul.

Then I stood on the front of the engine,—  
How I got there I never could tell,—  
My feet planted down on the cross-bar,  
Where the cow-catcher slopes to the rail,  
One hand firmly locked on the coupler,  
And one held out in the night,  
While my eye gauged the distance, and  
measured  
The speed of our slackening flight.

My mind, thank the Lord ! it was steady ;  
 I saw the curls of her hair,  
 And the face that, turning in wonder,  
 Was lit by the deadly glare.  
 I know little more—but I heard it—  
 The groan of the anguished wheels,  
 And remember thinking—the engine  
 In agony trembles and reels.

One rod ! To the day of my dying  
 I shall think the old engine reared back,  
 And as it recoiled, with a shudder  
 I swept my hand over the track ;  
 Then darkness fell over my eyelids,  
 But I heard the surge of the train,  
 And the poor old engine creaking,  
 As racked by a deadly pain.

They found us they said, on the gravel,  
 My fingers enmeshed in her hair,  
 And she on my bosom a-climbing,  
 To nestle securely there.  
 We are not much given to crying—  
 We men that run on the road—  
 But that night, they said, there were faces,  
 With tears on them, lifted to God.

For years in the eve and the morning  
 As I neared the cabin again,  
 My hand on the lever pressed downward  
 And slackened the speed of the train.  
 When my engine had blown her a greeting  
 She always would come to the door ;  
 And her look with a fullness of heaven  
 Blessed me evermore.

### THE DESTRUCTION OF SENNACHERIB.

LORD BYRON.

**T**HE Assyrian came down like the wolf  
 on the fold,  
 And his cohorts were gleaming in  
 purple and gold ;  
 And the sheen of their spears was  
 like stars on the sea  
 When the blue wave rolls nightly on  
 deep Galilee.

Like the leaves of the forest when summer  
 is green,  
 That host with their banners at sunset were  
 seen ;  
 Like the leaves of the forest when autumn  
 hath blown,  
 That host on the morrow lay withered and  
 strown

For the Angel of Death spread his wings  
 on the blast,  
 And breathed in the face of the foe as he  
 passed ;  
 And the eyes of the sleepers waxed deadly  
 and chill,

And their hearts but once heaved, and for-  
 ever grew still.

And there lay the steed with his nostrils all  
 wide,  
 But through it there rolled not the breath of  
 his pride :

And the foam of his gasping lay white on  
 the turf,

And cold as the spray of the rock beaten surf.

And there lay the rider distorted and pale,  
 With the dew on his brow and the rust on  
 his mail :

And the tents were all silent, the banners  
 alone ;

The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their  
 wail,

And the idols are broke in the temples of  
 Baal ;

And the might of the Gentile, unsmeared by  
 the sword,

Hath melted like snow in the glance of the  
 Lord !



DER DRUMMER.

CHAS. F. ADAMS.

**W**HIO puts oup at der pest hotel,  
Und dakes his oyslers on der schell,  
Und mit der frauleins cuts a schwell?  
Der drummer.



Who vas it gomes into mine shtore,  
Drows down his pundles on der floor,  
Und nefer schtops to shut der door?  
Der drummer.



Who dakes me py der handt, und say,  
"Hans Pfeiffer, how you vas to-day?"  
Und goes vor pooseness rightt away?  
Der drummer.

Who shpreads his zamples in a trice,  
Und dells me, "Look, und see how nice?"  
Und says I gets "der bottom price?"  
Der drummer.



Who dells how sheap der goods vas bought,  
Mooch less as vot I gould imbort,  
But lets den go as he vas "short?"  
Der drummer.



Who says der tings vas erg-tra vane,—  
"Vrom Sharmany, uben der Rhine,"—  
Und sheats me den dimes oult off mine?  
Der drummer.

Who varrants all der goots to suit  
 Der gustomers ubon his *route*,  
 Und ven dey gomes dey vas no goot?  
 Der drummer.

Who gomes aroundt ven I been outt,  
 Drinks oup mine bier, and eats mine kraut,

Und kiss Katrina in der mouf?  
 Der drummer.

Who, ven he gomes again dis vay,  
 Vill hear vot Pfeiffer has to say,  
 Und mit a plack eye goes away?  
 Der drummer.



VOICES OF THE DEAD.

JOHN CUMMING.

WE die, but leave an influence behind us that survives. The echoes of our words are evermore repeated, and reflected along the ages. It is what man *was* that lives and acts after him. What he said sounds along the years like voices amid the mountain gorges; and what he did is repeated after him in ever-multiplying and never-ceasing reverberations. Every man has left behind him influences for good or for evil that will never exhaust themselves. The sphere in which he acts may be small, or it may be great. It may be his fireside, or it may be a kingdom; a village, or a great nation; it may be a parish, or broad Europe, but act he does, ceaselessly and forever. His friends, his family, his successors in office, his relatives, are all receptive of an influence, a moral influence which he has transmitted and bequeathed to mankind; either a *blessing* which will repeat itself in showers of benedictions, or a *curse* which will multiply itself in ever-accumulating evil.

Every man is a missionary, now and forever, for good or for evil, whether he intends and designs it, or not. He may be a blot, radiating his

dark influence outward to the very circumference of society, or he may be a blessing, spreading benedictions over the length and breadth of the world; but *a blank he cannot be*. The seed sown in life springs up in harvests of blessings, or harvests of sorrow. Whether our influence be great or small, whether it be for good or evil, it lasts, it lives somewhere, within some limit, and is operative wherever it is. The grave buries the dead dust, but the character walks the world, and distributes itself, as a benediction or a curse, among the families of mankind.

The sun sets beyond the western hills, but the trail of light he leaves behind him guides the pilgrim to his distant home. The tree falls in the forest; but in the lapse of ages it is turned into coal, and our fires burn now the brighter because it grew and fell. The coral insect dies, but the reef it raised breaks the surge on the shores of great continents, or has formed an isle in the bosom of the ocean, to wave with harvests for the good of man. We live and we die; but the good or evil that we do lives after us, and is *not* "buried with our bones."

The babe that perished on the bosom of its mother, like a flower that bowed its head and drooped amid the death-frosts of time—that babe, not only in its image, but in its influence, still lives and speaks in the chambers of the mother's heart.

The friend with whom we took sweet counsel is removed visibly from the outward eye; but the lessons that he taught, the grand sentiments that he uttered, the holy deeds of generosity by which he was characterized, the moral lineaments and likeness of the man, still survive and appear in the silence of eventide, and on the tablets of memory, and in the light of morn and noon and dewy eve; and, being dead, he yet speaks eloquently, and in the midst of us.

Mahomet still lives in his practical and disastrous influence in the East. Napoleon still is France, and France is almost Napoleon. Martin Luther's dead dust sleeps at Wittenberg, but Martin Luther's accents still ring through the churches of Christendom. Shakspeare, Byron, and Milton, all live in their influence for good or evil. The apostle from his chair, the minister from his pulpit, the martyr from his flame-shroud, the statesman from his cabinet, the soldier in the field, the sailor on the deck, who all have passed away to their graves, still live in the practical deeds that they did, in the lives they lived, and in the powerful lessons that they left behind them.

"None of us liveth to himself;"—others are affected by that life;—or dieth to himself;"—others are interested in that death. Our queen's crown may moulder, but she who wore it will act upon the ages which are

yet to come. The noble's coronet may be reft in pieces, but the wearer of it is now doing what will be reflected by thousands who will be made and moulded by him. Dignity, and rank, and riches, are all corruptible and worthless; but moral character has an immortality that no sword-point can destroy; that ever walks the world and leaves lasting influences behind.

What we do is transacted on a stage of which all in the universe are spectators. What we say is transmitted in echoes that will never cease. What we are is influencing and acting on the rest of mankind. Neutral we cannot be. Living we act, and dead we speak; and the whole universe is the mighty company forever looking, forever listening; and all nature the tablets forever recording the words, the deeds, the thoughts, the passions of mankind.

Monuments, and columns, and statues, erected to heroes, poets, orators, statesmen, are all influences that extend into the future ages. "The blind old man of Scio's rocky isle" still speaks. The Mantuan bard still sings in every school. Shakspeare, the bard of Avon, is still translated into every tongue. The philosophy of the Stagyrte is still felt in every academy. Whether these influences are beneficent or the reverse, they are influences fraught with power. How blest must be the recollection of those who, like the setting sun, have left a trail of light behind them by which others may see the way to that rest which remaineth for the people of God!

It is only the pure fountain that brings forth pure water. The good tree only will produce the good fruit. If the centre from which all proceeds is pure and holy, the radii of influence from it will be pure and holy also. Go forth, then, into the sphere that you occupy, the employments, the trades, the professions of social life; go forth into the high places, or into the lowly places of the land; mix with the roaring cataracts of social convulsions, or mingle amid the eddies and streamlets of quiet and domestic life; whatever sphere you fill, carrying into it a holy heart, you will radiate around you life and power, and leave behind you holy and beneficial influences.

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### THE BAGGAGE-FIEND.

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<p><b>W</b>AS a ferocious baggage-man, with Atlantean back, And heeps upon each arm piled in a formidable stack, That plied his dread vocation beside a railroad track.</p>	<p>Wildly he tossed the baggage round the platform there, pellmell, And crushed to naught the frail handbox where'er it shapeless fell, Or stove the "Saratoga" like the flimsiest eggshell.</p>
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On ironclads, especially, he fell full ruthlessly,  
And eke the trunk derisively called "Cottage  
by the Sea;"

And pulled and hauled and rammed and  
jammed the same vindictively,

Until a yearning breach appeared, or frac-  
tures two or three,

Or straps were burst, or lids fell off, or some  
catastrophe

Crowned his Satanic zeal or moved his dia-  
bolic glee.

The passengers surveyed the wreck with di-  
verse discontent,

And some vituperated him, and some made  
loud lament,

But wrath or lamentation on him were vainly  
spent.

To him there came a shambling man, sad-  
eyed and meek and thin,

Bearing an humble carpet-bag, with scanty  
stuff therein,

And unto that fierce baggage-man he spake,  
with quivering chin :

"Behold this scanty carpet-bag! I started a  
month ago,

With a dozen Saratoga trunks, hat-box, and  
portmanteau,

But baggage-men along the route have  
brought me down so low.

"Be careful with this carpet-bag, kind sir,"  
said he to him.

The baggage-man received it with a smile  
extremely grin,

And softly whispered "Mother, may I go  
out to swim?"

Then fiercely jumped upon that bag in wild,  
sardonic spleen,

And into countless fragments flew—to his  
profound chagrin—

For that lank bag contained a pint of nitro-  
glycerine.

The stranger heaved a gentle sigh, and  
stroked his quivering chin,

And then he winked with one sad eye, and  
said, with smile serene,

"The stuff to cheek a baggage-man is nitro-  
glycerine!"

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## NIGHT.

JAMES MONTGOMERY.

**N**IGHT is the time for rest;  
How sweet, when labors close,  
To gather round an aching breast  
The curtain of repose,  
Stretch the tired limbs, and lay the  
head  
Down on our own delightful bed!

Night is the time for dreams:  
The gay romance of life,  
When truth that is, and truth that seems,  
Mix in fantastic strife;  
Ah! visions, less beguiling far  
Than waking dreams by daylight are!

Night is the time for toil:  
To plough the classic field,

Intent to find the buried spoil  
Its wealthy furrows yield;  
Till all is ours that sages taught,  
That poets sang, and heroes wrought.

Night is the time to weep:  
To wet with unseen tears  
Those graves of Memory, where sleep  
The joys of other years;  
Hopes, that were Angels at their birth  
But died when young, like things of earth.

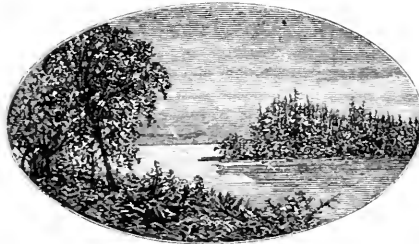
Night is the time to watch:  
O'er ocean's dark expanse,  
To hail the Pleiades, or catch  
The full moon's earliest glance,  
That brings into the homesick mind  
All we have loved and left behind.

Night is the time for care :  
 Brooding on hours misspent,  
 To see the spectre of Despair  
 Come to our lonely tent ;  
 Like Brutus, midst his slumbering host,  
 Summoned to die by Cæsar's ghost.

Night is the time to think :  
 When, from the eye, the soul  
 Takes flight ; and on the utmost brink  
 Of yonder starry pole  
 Discern beyond the abyss of night  
 The dawn of uncreated light.

Night is the time to pray :  
 Our Saviour oft withdrew  
 To desert mountains far away ;  
 So will his followers do,  
 Steal from the throng to haunts untrod,  
 And commune there alone with God.

Night is the time for Death :  
 When all around is peace,  
 Calmly to yield the weary breath,  
 From sin and suffering cease,  
 Think of heaven's bliss, and give the sign  
 To parting friends ;—such death be mine.



### NOBODY'S CHILD.

PHILA. H. CASE.

**A**LONE, in the dreary, pitiless street,  
 With my torn old dress and bare  
 cold feet,  
 All day I wandered to and fro,  
 Hungry and shivering and nowhere  
 to go ;  
 The night's coming on in darkness  
 and dread,  
 And the chill sleet beating upon my bare  
 head ;  
 Oh ! why does the wind blow upon me so  
 wild ?  
 Is it because I'm nobody's child ?  
 Just over the way there's a flood of light,  
 And warmth and beauty, and all things  
 bright :  
 Beautiful children, in robes so fair,  
 Are crooning songs in rapture there.

I wonder if they, in their blissful glee,  
 Would pity a poor little beggar like me,  
 Wandering alone in the merciless street,  
 Naked and shivering and nothing to eat.

Oh ! what shall I do when the night comes  
 down

In its terrible blackness all over the town ?  
 Shall I lay me down 'neath the angry sky,  
 On the cold hard pavements alone to die ?  
 When the beautiful children their prayers  
 have said,

And mamma's have tucked them up snugly  
 in bed.

No dear mother ever upon me smiled —  
 Why is it, I wonder, that I'm nobody's child !

No father, no mother, no sister, not one

<p>In all the world loves me; e'en the little dogs run When I wander too near them; 'tis wondrous to see, How everything shrinks from a beggar like me! Perhaps 'tis a dream; but, sometimes, when I lie Gazing far up in the dark blue sky, Watching for hours some large bright star, I fancy the beautiful gates are ajar,  And a host of white-robed, nameless things, Come fluttering o'er me in gilded wings; A hand that is strangely soft and fair</p>	<p>Caresse gently my tangled hair, And a voice like the carol of some wild bird The sweetest voice that was ever heard — Calls me many a dear pet name, Till my heart and spirits are all aflame;  And tells me of such unbounded love, And bids me come up to their home above, And then, with such pitiful, sad surprise, They look at me with their sweet blue eyes, And it seems to me out of the dreary night, I am going up to the world of light, And away from the hunger and storms so wild— I am sure I shall then be somebody's child.</p>
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*THE GOLDEN CITY.*

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JOHN BUNYAN.

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**N**OW just as the gates were opened to let in the men, I looked in after them, and behold the city shone like the sun; the streets, also were paved with gold, and in them walked many men with crowns on their heads, palms in their hands, and golden harps, to sing praises withal.

There were also of them that had wings, and they answered one another without intermission, saying, "Holy, holy, holy, is the Lord." And after that they shut up the gates: which when I had seen, I wished myself among them.

Now, while I was gazing upon all these things, I turned my head to look back, and saw Ignorance coming up to the river side; but he soon got over, and that without half the difficulty which the other two men met with. For it happened that there was then in that place one Vain-Hope, a ferryman, that with his boat helped him over; so he, as the other, I saw, did ascend the hill, to come up to the gate, only he came alone, neither did any man meet him with the least encouragement. When he was coming up to the gate, he looked up to the writing that was above, and then began to knock, supposing that entrance should have been quickly administered to him: but he was asked by the men that looked over the top of the gate, "Whence come you, and what would you have?" . . . He answered, "I have eat and drank in the presence of the King, and he has taught in

our streets." Then they asked for his certificate, that they might go in and show it to the King: so he fumbled in his bosom for one, and found none. Then said they, "You have none!" but the man answered never a word. So they told the King, but he would not come down to see him, but commanded the two shining ones that conducted Christian and Hopeful to the city to go out and take Ignorance, and bind him hand and foot and have him away. Then they took him up and carried him through the air to the door that I saw on the side of the hill, and put him in there. Then I saw that there was a way to hell, even from the gates of heaven, as well as from the City of Destruction. "So I awoke. It was a dream."



### THE SONG OF THE FORGE.

CLANG, clang! the massive anvils ring;  
 Clang, clang! a hundred hammers  
 swing  
 Like the thunder rattle of a tropic sky,  
 The mighty blows still multiply —  
 Clang, clang!  
 Say, brothers of the dusky brow,  
 What are your strong arms for, my boys?

Clang, clang! we forge the coulters now —  
 The coulters of the kindly plough,  
 Sweet Mary mother, blest our toil!  
 May its broad furrow still uphold  
 To gentian rains, to me and wind,  
 The most benignant soil!

Clang, clang! — our children's course shall be  
 On many a west and sheltered lee,  
 By many a streamlet's silver tide;  
 Amidst the song of morning birds,  
 Amidst the low of sauntering herds,  
 Amidst soft breezes, which do stray  
 Through woodland hedges and sweet May,  
 About the green hill's side.

When rosal Autumn's bounteous hand  
 With wide and golden glory doth the land, —  
 When to the valleys from the brow  
 Of each resplendent hill are rolled  
 A ruddy sea of living gold,  
 We bless, we bless the plough.



Clang, clang!—again, my mates, what grows  
Beneath the hammer's potent blows?  
Clink, clank!—we forge the giant chain,  
Which bears the gallant vessel's strain  
Midst stormy winds and adverse tides;  
Secured by this, the good ship braves  
The rocky roadstead, and the waves  
Which thunder on her sides.

Anxious no more, the merchant sees  
The mist drive dark before the breeze,  
The storm-cloud on the hill;  
Calmly he rests,—though far away,  
In boisterous climes, his vessel lay,—  
Reliant on our skill.

Say on what sands these links shall sleep,  
Fathoms beneath the solemn deep?  
By Afric's pestilential shore;  
By many an iceberg, lone and hoar;  
By many a balmy western isle,  
Basking in spring's perpetual smile;  
By stormy Labrador.

Say, shall they feel the vessel reel,  
When to the battery's deadly peal  
The crashing broadside makes reply;  
Or else, as at the glorious Nile,  
Hold grappling ships, that strive the while  
For death or victory?

Hurrah!—cling, clang!—once more, what  
glows,

Dark brothers of the forge, beneath  
The iron tempest of your blows,  
The furnace's red breath?

Clang, clang!—a burning torrent, clear  
And brilliant of bright sparks, is poured  
Around, and up in the dusky air,  
As our hammers forge the sword.

The sword!—a name of dread! yet when  
Upon the freeman's thigh 'tis bound,—  
While for his altar and his hearth,  
While for the land that gave him birth,  
The war-drums roll, the trumpets sound,—  
How sacred is it then!

Whenever for the truth and right  
It flashes in the van of fight,—  
Whether in some wild mountain pass,  
As that where fell Leonidas;  
Or on some sterile plain and stern,  
A Marston or a Bannockburn;  
Or amidst crags and bursting rills,  
The Switzer's Alps, gray Tyrol's hills,  
Or as, when sunk the Armada's pride,  
It gleams above the stormy tide,—  
Still, still, whene'er the battle word  
Is liberty, when men do stand  
For justice and their native land,—  
Then Heaven bless the sword!

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DAVID'S LAMENT FOR ABSALOM.

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N. P. WILLIS.

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**T**HE waters slept. Night's silvery veil  
hung low  
On Jordan's bosom, and the eddies  
curled  
Their glassy rings beneath it, like  
the still,  
Unbroken beating of the sleeper's  
pulse.

The reeds bent down the stream: the willow  
leaves  
With a soft cheek upon the lulling tide,  
Forgot the lifting winds; and the long stems

Whose flowers the water, like a gentle nurse  
Bears on its bosom, quietly gave way,  
And leaned in graceful attitude, to rest.  
How strikingly the course of nature tells  
By its light heed of human suffering,  
That it was fashioned for a happier world

King David's limbs were weary. He had  
fled  
From far Jerusalem: and now he stood  
With his faint people, for a little space,  
Upon the shore of Jordan. The night wind

Of morn was stirring, and he bared his brow,  
To its refreshing breath; for he had worn  
The mourner's covering, and had not felt  
That he could see his people until now.

They gathered round him on the fresh green  
bank

And spoke their kindly words; and as the  
sun

Rose up in heaven, he knelt among them  
there,

And bowed his head upon his hands to pray.  
Oh! when the heart is full,—when bitter  
thoughts

Come crowding thickly up for utterance,

And the poor common words of courtesy,

Are such a very mockery—how much

The bursting heart may pour itself in prayer!

He prayed for Israel; and his voice went up  
Strongly and fervently. He prayed for those,  
Whose love had been his shield; and his  
deep tones

Grew tremulous. But, oh! for Absalom, —

For his estranged, misguided Absalom,—

The proud bright being who had burst away  
In all his princely beauty, to defy

The heart that cherished him—for him he  
poured

In agony that would not be controlled

Strong supplication, and forgave him there,

Before his God, for his deep sinfulness.

The pall was settled. He who slept beneath  
Was straightened for the grave, and as the  
folds

Sank to the still proportions, they betrayed

The matchless symmetry of Absalom.

His hair was yet unshorn, and silken curls

Were floating round the tangle as they  
waved

To the admitted air, as gleams now

A when in hours of gentle dalliance, bathing

The snowy fingers of Judea's girls,

His helm was at his feet, his banner coiled

With trailing threads of fern-atom, was laid,

Reverse, beneath him, and the jeweled helm

Who o' diamonds lit the passage of his blade,

Re-tered like mockery on his covered brow,

The sopher of the king trod to and fro,

Clad in the garb of battle; and their chief,

The mighty Joab, stood beside the bier,

And gazed upon the dark pall steadfastly,

As if he feared the slumberer might stir.

A slow step startled him. He grasped his  
blade

As if a trumpet rang; but the bent form

Of David entered, and he gave command

In a low tone to his few followers,

And left him with his dead. The King stood  
still

Till the last echo died; then, throwing off

The sackcloth from his brow, and laying back

The pall from the still features of his child,

He bowed his head upon him, and broke forth

In the resistless eloquence of woe:

"Alas! my noble boy! that thou should'st  
die,—

Thou who wert made so beautifully fair!

That death should settle in thy glorious eye,

And leave his stillness in this clustering

hair—

How could he mark thee for the silent tomb,

My proud boy, Absalom!

"Cold is thy brow, my son! and I am chill

As to my bosom I have tried to press thee—

How was I wont to feel my pulses thrill,

Like a rich harp string, yearning to caress  
thee—

And hear thy sweet '*My father*,' from these  
dumb

And cold lips, Absalom!

"The grave hath won thee. I shall hear the  
gush

Of music, and the voices of the young,

And life will pass me in the mantling blush

And the dark tresses to the soft winds  
flung,

But thou no more with thy sweet voice shalt  
come

To meet me, Absalom!

"And, oh! when I am stricken and my hear,

Like a hooped wheel, is waiting to be  
broken,

How will its love for thee, as I depart

Yearn for thine ear to drink its last deer  
token!

<p>It were so sweet, amid death's gathering gloom, To see thee, Absalom!</p> <p>"And now farewell. 'Tis hard to give thee up, With death so like a gentle slumber on thee; And thy dark sin—oh! I could drink the cup If from this woe its bitterness had won thee.</p>	<p>May God have called thee, like a wanderer home, My lost boy, Absalom!"</p> <p>He covered up his face, and bowed himself A moment on his child; then giving him A look of melting tenderness, he clasped His hands convulsively, as if in prayer; And as if strength were given him of God, He rose up calmly and composed the pall Firmly and decently,—and left him there, As if his rest had been a breathing sleep.</p>
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### *RECOLLECTIONS OF MY CHRISTMAS TREE.*

CHARLES DICKENS.



HAVE been looking on, this evening, at a merry company of children assembled round that pretty German toy, a Christmas tree.

Being now at home again, and alone, the only person in the house awake, my thoughts are drawn back, by a fascination which I do not care to resist, to my own childhood. Straight in the middle of the room, cramped in the freedom of its growth by no encircling walls or soon-reached ceiling, a shadowy tree arises; and, looking up into the dreamy brightness of its top,—for I observe in this tree the singular property that it appears to grow downward towards the earth,—I look into my youngest Christmas recollections.

All toys at first I find. But upon the branches of the tree lower down, how thick the books begin to hang! Thin books, in themselves, at first, but many of them, with deliciously smooth covers of bright red or green. What fat black letters to begin with!

"A was an archer, and shot at a frog." Of course he was. He was an apple-pie also, and there he is! He was a good many things in his time, was A, and so were most of his friends, except X, who had so little versatility that I never knew him to get beyond Xerxes or Xantippe: like Y, who was always confined to a yacht or a yew-tree; and Z, condemned forever to be a zebra or a zany.

But now the very tree itself changes, and becomes a bean-stalk,—the marvelous bean-stalk by which Jack climbed up to the giant's house. Jack,—how noble, with his sword of sharpness and his shoes of swiftness!

Good for Christmas-time is the ruddy color of the cloak in which the

tree making a forest of itself for her to trip through with her basket, Little Red Riding-Hood comes to me one Christmas eve, to give me information of the cruelty and treachery of that dissembling wolf who ate her grandmother, without making any impression on his appetite, and then ate her, after making that ferocious joke about his teeth. She was my first love. I felt that if I could have married Little Red Riding-Hood I should have known perfect bliss. But it was not to be, and there was nothing for it but to look out the wolf in the Noah's Ark there, and put him late in the procession, on the table, as a monster who was to be degraded.

Oh, the wonderful Noah's Ark! It was not found seaworthy when put in a washing-tub, and the animals were crammed in at the roof, and needed to have their legs well shaken down before they could be got in even there; and then ten to one but they began to tumble out at the door, which was but imperfectly fastened with a wire latch; but what was that against it?

Consider the noble fly, a size or two smaller than the elephant; the lady-bird, the butterfly,—all triumphs of art! consider the goose, whose feet were so small, and whose balance was so indifferent that he usually tumbled forward and knocked down all the animal creation! consider Noah and his family, like idiotic tobacco-stoppers; and how the leopard stuck to warm little fingers; and how the tails of the larger animals used gradually to resolve themselves into frayed bits of string.

Hush! Again a forest, and somebody up in a tree,—not Robin Hood, not Valentine, not the Yellow Dwarf,—I have passed him and all Mother Bunch's wonders without mention,—but an Eastern King with a glittering scimitar and turban. It is the setting in of the bright Arabian Nights.

Oh, now all common things become uncommon and enchanted to me! All lamps are wonderful! all rings are talismans! Common flower-pots are full of treasure, with a little earth scattered on the top; trees are for Ali Baba to hide in; beefsteaks are to throw down into the Valley of Diamonds, that the precious stones may stick to them, and be carried by the eagles to their nests, whence the traders, with loud cries, will scare them. All the dates imported come from the same tree as that unlucky one with whose shell the merchant knocked out the eye of the genii's invisible son. All olives are of the same stock of that fresh fruit, concerning which the Commander of the Faithful overheard the boy conduct the fictitious trial of the fraudulent olive-merchant. Yes, on every object that I recognize among the upper branches of my Christmas tree I see this fairy light!

But hark! the Waits are playing, and they break my childish sleep!

What images do I associate with the Christmas music as I see them set forth on the Christmas tree! Known before all the others, keeping far apart from all the others, they gather round my little bed. An angel, speaking to a group of shepherds in a field; some travelers, with eyes uplifted, following a star; a baby in a manger; a child in a spacious temple, talking with grave men: a solemn figure with a mild and beautiful face, raising a dead girl by the hand; again, near a city gate, calling back the son of a widow on his bier, to life; a crowd of people looking through the opened roof of a chamber where he sits, and letting down a sick person on a bed, with ropes; the same, in a tempest, walking on the waters; in a ship, again, on a sea-shore, teaching a great multitude; again, with a child upon his knees, and other children around; again, restoring sight to the blind, speech to the dumb, hearing to the deaf, health to the sick, strength to the lame, knowledge to the ignorant; again, dying upon a cross, watched by armed soldiers, a darkness coming on, the earth beginning to shake, and only one voice heard, "Forgive them, for they know not what they do!"

Encircled by the social thoughts of Christmas time, still let the benignant figure of my childhood stand unchanged! In every cheerful image and suggestion that the season brings, may the bright star that rested above the poor roof be the star of all the Christian world!

A moment's pause, O vanishing tree, of which the lower boughs are dark to me yet, and let me look once more. I know there are blank spaces on thy branches, where eyes that I have loved have shone and smiled, from which they are departed. But, far above, I see the Raiser of the dead girl and the widow's son,—and God is good!

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*THE CREEDS OF THE BELLS.*

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GEORGE W. BUNGAY.

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<p>OW sweet the chime of the Sabbath bells! Each one its creed in music tells, In tones that float upon the air, As soft as song, as pure as prayer; And I will put in simple rhyme The language of the golden chime; My happy heart with rapture swells Responsive to the bells, sweet bells. "In deeds of love excel! excel!" Chimed out from ivied towers a bell;</p>	<p>"This is the church not built on sands, Emblem of one not built with hands; Its forms and sacred rights revere. Come worship here! come worship here! In rituals and faith excel!" Chimed out the Episcopalian bell.  "Oh heed the ancient landmarks well!" In solemn tones exclaimed a bell; "No progress made by mortal man Can change the just eternal plan:"</p>
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With God there can be nothing new ;  
Ignore the false, embrace the true,  
While all is well ! is well ! is well !"  
Pealed out the good old Dutch church bell.

" Ye purifying waters swell !"  
In mellow tones rang out a bell ;  
" Though faith alone in Christ can save,  
Man must be plunged beneath the wave,  
To show the world unfaltering faith  
In what the sacred scripture saith :  
O well ! ye rising waters, swell !"  
Pealed out the clear-toned Baptist bell.



" Not faith alone, but works as well,  
Must test the soul," said a soft bell ;  
" Come here and cast aside your load,  
And work your way along the road,  
With faith in God, and faith in man,  
And hope in Christ, where hope began ;  
Do well ! do well ! do well ! do well !"  
Rang out the Unitarian bell.

" Farewell ! farewell ! base world, fare-well !"  
In toning tones exclaimed a bell ;  
" Life is a boon to mortals given  
To fit the soul for bliss in heaven  
Do not mistake the avenging rod  
Come here and learn the way to God  
Say to the world fare-well ! fare-well !"  
Pealed forth the Presbyterian bell.

" Tell all the earth, we tell ! we tell !"  
Shouted in ecstasy a bell,  
" Come all ye weary wanderers here !  
Our Lord has made salvation free !"

Repent, believe, have faith, and then  
Be saved, and praise the Lord, Amen !  
Salvation's free, we tell ! we tell !"  
Shouted the Methodist bell.

" In after life there is no hell !"  
In raptures rang a cheerful bell ;  
" Look up to heaven this holy day,  
Where angels wait to lead the way ;  
There are no fires, no fiends to blight  
The future life ; be just and right.  
No hell ! no hell ! no hell ! no hell !"  
Rang out the Universalist bell.

" The Pilgrim Fathers heeded well  
My cheerful voice," pealed forth a bell ;  
" No fetters here to clog the soul ;  
No arbitrary creeds control  
The free heart and progressive mind,  
That leave the dusty past behind.  
Speed well, speed well, speed well, speed  
well !"  
Pealed out the Independent bell.

" No pope, no pope, to doom to hell !"  
The Protestant rang out a bell ;  
" Great Luther left his fiery zeal  
Within the hearts that truly feel  
That loyalty to God will be  
The fealty that makes man free.  
No images where incense fell !"  
Rang out old Martin Luther's bell.

" All hail, ye saunts in heaven that dwell  
Close by the cross !" exclaimed a bell ;  
" Lean o'er the battlements of bliss,  
And deign to bless a world like this ;  
Let mortals kneel before this shrine—  
Adore the water and the wine !  
All hail ye saunts, the chorus swell !"  
Chimed in the Roman Catholic bell.

" Ye workers who have toiled so well,  
To save the race," said a sweet bell ;  
With pledge, and badge, and banner, come  
Each brave heart beating like a drum ;  
Be royal men of noble deeds,  
For *love* is holier than creeds,  
Drink from the well, the well, the well !  
In rapture rang the Temperance bell.



## HANS AND FRITZ.

CHARLES F. ADAMS.

**H**ANS and Fritz were two Deutschers  
 who lived side by side,  
 Remote from the world, its doings  
 and its pride:  
 With their pretzels and beer the  
 spare moments were spent,  
 And the fruits of their labor were peace  
 and content

Hans purchased a horse of a neighbor on  
 day,  
 And lacking a part of the *Geld*,—as they  
 say, —  
 Made a call upon Fritz to solicit a loan  
 To help him to pay for his beautiful roan  
 Fritz kindly consented the money to lend,

And gave the required amount to his friend;  
 Remarking,—his own simple language to  
 quote,—

“ Berhaps it vas bedder ve make us a note.”

The note was drawn up in their primitive  
 way,—

“ I Hians, gets from Fritz feefty tollars to-  
 day ;”

When the question arose, the note being made,  
 “ Vich von holds dot baper until it vas baid ?”

“ You geepts dot,” says Fritz, “ und den you  
 vill know

You owes me dot money.” Says Hians, “ Dot  
 ish so :

Dot makes me remempers I haf dot to bay,

Und I prings you der note und der money  
 some day.”

A month had expired, when Hians, as agreed,  
 Paid back the amount, and from debt he was  
 freed.

Says Fritz, “ Now dot settles us.” Hians re-  
 plies, “ Yaw :

Now who dakes dot baper accordings by  
 law ?”

“ I geepts dot now, amd't it ?” says Fritz ;  
 “ den you see,

I always remempers you paid dot to me.”

Says Hians, “ Dot ish so: it vas now shust se  
 blain,

Dot I knows vot to do ven I porrows again.”

### KÖRNER'S SWORD SONG.

Completed one hour before he fell on the battle-field, August 26, 1813.

**S**WORD at my left side gleaming!  
 Why is thy keen glance, beaming,  
 So fondly bent on mine?  
 I love that smile of thine!  
 Hurrah!

“ Borne by a trooper daring,  
 My looks his fire glance wearing,  
 I arm a freeman's hand:  
 This well delights thy band!  
 Hurrah!”

Ay, good-word, free I wear thee,  
 And, true heart's love, I bear thee,  
 Betrothed one, at my side,  
 A my dear, chosen bride!  
 Hurrah!

To thee till death united,  
 Thy soul bright life is plighted,  
 Ah, were my love but tried?  
 When wilt thou wed thy bride?  
 Hurrah!”

The tempest's foetal warning  
 \*Shall hail our bridal morning.

When loud the cannon chide,  
 Then clasp I my loved bride!  
 Hurrah!

“ O joy, when thine arms hold me!  
 I pine until they fold me.  
 Come to me! bridegroom, come!  
 Thine is my maiden bloom.  
 Hurrah!”

Why, in thy sheath upspringing,  
 Thou wild, dear steel, art ringing?  
 Why clanging with delight,  
 So eager for the fight?  
 Hurrah!

“ Well may thy scabbard rattle;  
 Trooper, I pant for battle;  
 Right eager for the fight,  
 I clang with wild delight  
 Hurrah!”

Why thus, my love, forth creeping?  
 Stay in thy chamber, sleeping,  
 Wait still, in the narrow room  
 Soon for my bride I come.  
 Hurrah!



"Keep me not longer pining!  
O for love's garden shining  
With roses bleeding red,  
And blooming with the dead!"  
Hurrah!"

Come from thy sheath, then, treasure!  
Thou trooper's true eye-pleasure!  
Come forth, my good sword, come  
Enter thy father-home!  
Hurrah!"

"Ha! in the free air glancing,  
How brave this bridal dancing!  
How, in the sun's glad beams!  
Bride-like, thy bright steel gleams!"  
Hurrah!"

Come on, ye German horsemen!  
Come on, ye valiant Norsemen!  
Swells not your hearts' warm tide?  
Clasp each in hand his bride!  
Hurrah!"

Once at your left side sleeping,  
Scarce her veiled glance forth peeping,  
Now wedded with your right,

God plights your bride in the light!  
Hurrah!"

Then press with warm caresses,  
Close lips and bridal kisses,  
Your steel;—cursed be his head  
Who fails the bride he wed!  
Hurrah!"



Now till your swords flash, flinging  
Clear sparks forth, wave them singing  
Day dawns for bridal pride;  
Hurrah, thou iron bride!  
Hurrah!"

### SCHOOLING A HUSBAND.



MRS. CENTRE was jealous. She was one of those discontented women who are never satisfied unless something goes wrong. When the sky is bright and pleasant they are annoyed because there is nothing to grumble at. The trouble is not with the outward world, but with the heart, the mind: and every one who wishes to grumble will find a subject.

Mrs. Centre was jealous. Her husband was a very good sort of person, though he probably had his peculiarities. At any rate, he had a cousin, whose name was Sophia Smithers, and who was very pretty, very intelligent, and very amiable and kind-hearted. I dare say he occasionally made her a social call, to which his wife solemnly and seriously objected, for the reason that Sophia was pretty, intelligent, amiable, and kind-hearted. These were the sum total of her sins.

Centre and his wife boarded at a private establishment at the South

end of Boston. At the same house also boarded Centre's particular, intimate, and confidential friend, Wallis, with his wife. Their rooms might almost be said to be common ground, for the two men and the two women were constantly together.

Wallis could not help observing that Mrs. Centre watched her husband very closely, and Centre at last confessed that there had been some difficulty. So they talked the matter over together, and came to the conclusion that it was very stupid for any one to be jealous, most of all for Mrs. Centre to be jealous. What they did I don't know, but one evening Centre entered the room, and found Mrs. Wallis there.

"My dear, I am obliged to go out a few moments to call upon a friend," said Centre.

"To call upon a friend!" sneered Mrs. Centre.

"Yes, my dear, I shall be back presently;" and Mr. Centre left the room.

"The old story," said she, when he had gone.

"If it was my husband I would follow him," said Mrs. Wallis.

"I will!" and she immediately put on her bonnet and shawl. "Sophia Smithers lives very near, and I am sure he is going there."

Centre had gone up stairs to put on his hat and overcoat, and in a moment she saw him on the stairs. She could not mistake him, for there was no other gentleman in the house who wore such a peculiarly shaped Kossuth as he wore.

He passed out, and Mrs. Centre passed out after him. She followed the queer shaped Kossuth of her husband, and it led her to C—— Street, where she had suspected it would lead her. And further, it led her to the house of Smithers, the father of Sophia, where she suspected also it would lead her.

Mrs. Centre was very unhappy. Her husband had ceased to love her; he loved another; he loved Sophia Smithers. She could have torn the pretty, intelligent, amiable, and kind-hearted cousin of her husband in pieces at that moment; but she had the fortitude to curb her belligerent tendencies, and ring the door-bell.

She was shown into the sitting-room, where the beautiful girl of many virtues was engaged in sewing.

"Is my husband here?" she demanded.

"Mr. Centre? Bless you, no! He hasn't been here for a month."

Gracious! What a whopper! Was it true that she whose multitudinous qualities had been so often rehearsed to her could tell a lie? Hadn't she seen the peculiar Kossuth of her husband enter that door? Hadn't she followed that unmistakable hat to the house?

She was amazed at the coolness of her husband's fair cousin. Before, she had believed it was only a flirtation. Now, she was sure it was something infinitely worse, and she thought about a divorce, or at least a separation.

She was astounded, and asked no more questions. Did the guilty pair hope to deceive her—her, the argus-eyed wife? She had some shrewdness, and she had the cunning to conceal her purpose by refraining from any appearance of distrust. After a few words upon commonplace topics, she took her leave.

When she reached the sidewalk, there she planted herself, determined to wait till Centre came out. For more than an hour she stood there, nursing the yellow demon of jealousy. He came not. While she, the true, faithful, and legal wife of Centre, was waiting on the cold pavement, shivering in the cold blast of autumn, he was folded in the arms of the black-hearted Sophia, before a comfortable coal-fire.

She was catching her death a-cold. What did he care—the brute! He was bestowing his affections upon her who had no legal right to them.

The wind blew, and it began to rain. She could stand it no longer. She should die before she got the divorce, and that was just what the inhuman Centre would wish her to do. She must preserve her precious life for the present, and she reluctantly concluded to go home. Centre had not come out, and it required a struggle for her to forego the exposure of the nefarious scheme.

She rushed into the house,—into her room. Mrs. Wallis was there still. Throwing herself upon the sofa, she wept like a great baby. Her friend tried to comfort her, but she was firmly resolved not to be comforted. In vain Mrs. Wallis tried to assure her of the fidelity of her husband. She would not listen to the words. But while she was thus weeping, Mr. Centre entered the room, looking just as though nothing had happened.

“You wretch!” sobbed the lady.

“What is the matter, my dear?” coolly inquired the gentleman, for he had not passed through the battle and storm of matrimonial warfare without being able to “stand fire.”

“You wretch!” repeated the lady, with compound unction.

“What has happened?”

“You insult me, abuse me, and then ask me what the matter is!” cried the lady. “Haven't I been waiting in C—— Street for two hours for you to come out of Smithers' house?”

“Have you?”

“I have, you wretch!”

"And I did not come out?"

"No! You know you didn't!"

"There was an excellent reason for that, my dear. I wasn't there," said Centre, calmly.

"You weren't there, you wretch! How dare you tell me such an abominable lie! But I have found you out. You go there every day, yes, twice, three times, a day! I know your amiable cousin, now! She can lie as well as you!"

"Sophia tell a lie! Oh, no, my dear!"

"But she did. She said you were not there."

"That was very true; I was not."

"How dare you tell me such a lie! You have been with Sophia all the evening. She is a nasty baggage!"

"Nay, Mrs. Centre, you are mistaken," interposed Mrs. Wallis. "Mr. Centre has been with me in this room all the evening."

"What! didn't I see him go out, and follow him to C—— Street?"

"No, my dear, I haven't been out this evening. I changed my mind."

Just then Wallis entered the room with that peculiar Kossuth on his head, and the mystery was explained. Mrs. Centre was not a little confused, and very much ashamed of herself.

Wallis had been in Smithers' library smoking a cigar, and had not seen Sophia. Her statement that she had not seen Centre for a month was strictly true, and Mrs. Centre was obliged to acknowledge that she had been jealous without a cause, though she was not "let into" the plot of Wallis.

But Centre should have known better than to tell his wife what a pretty, intelligent, amiable, and kind-hearted girl Sophia was. No husband should speak well of any lady but his wife.

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### THE DEATH OF THE OLD YEAR.

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ALFRED TENNYSON.

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ALL knee-deep lies the winter snow,  
And the winter winds are wearily  
sighing

Toll ye the church bell, sad and slow,  
And tread softly and speak low;

For the old year lies a-dying  
Old year, you must not die.

You came to us so readily,  
You lived with us so steadily;  
Old year, you shall not die.

He lieth still; he doth not move;  
He will not see the dawn of day;  
He hath no other life above;

He gave me a friend, and a true, true love,  
And the New-year will take them away.

Old year, you must not go;  
So long as you have been with us,  
Such joy as you have seen with us,—  
Old year, you shall not go.

He frothed his bumpers to the brim;  
A jollier year we shall not see.  
But though his eyes are waxing dim,  
And though his foes speak ill of him,  
He was a friend to me.  
Old year, you shall not die;  
We did so laugh and cry with you,  
I've half a mind to die with you,  
Old year, if you must die.

He was full of joke and jest;  
But all his merry quips are o'er.  
To see him die, across the waste  
His son and heir doth ride post haste,  
But he'll be dead before.  
Every one for his own.  
The night is starry and cold, my friend,

And the New-year blithe and bold, my  
friend,  
Comes up to take his own.

How hard he breathes! o'er the snow  
I heard just now the crowing cock.  
The shadows flicker to and fro,  
The cricket chirps, the light burns low,—  
'Tis nearly twelve o'clock.

Shake hands before you die.  
Old year, we'll dearly rue for you.  
What is it we can do for you?—  
Speak out before you die.

His face is growing sharp and thin;—  
Alack! our friend is gone.  
Close up his eyes, tie up his chin,  
Step from the corpse, and let him in  
Who standeth there alone,  
And waiteth at the door.  
There's a new foot on the floor, my friend,  
And a new face at the door, my friend,  
A new face at the door.

## BARBARA FRIETCHIE.

JOHN G. WHITTIER.



Up from the meadows rich with corn,  
Clear in the cool September morn,

The clustered spires of Frederick  
stand,  
Green-walled by the hills of Mary-  
land.

Round about them orchards sweep,  
Apple and peach tree fruited deep,

Fair as a garden of the Lord,  
To the eyes of the famished rebel horde.

On that pleasant morn of the early Fall,  
When Lee marched over the mountain wall,

Over the mountains winding down,  
Horse and foot, into Frederick town.

Forty flags with their silver stars,  
Forty flags with their crimson bars,

Flapped in the morning wind: the sun  
Of noon looked down, and saw not one.

Up rose old Barbara Frietchie then,  
Bowed with her four-score years and ten;

Bravest of all in Frederick town,  
She took up the flag the men hauled down

In her attic-window the staff she set,  
To show that one heart was loyal yet.

Up the street came the rebel tread,  
Stonewall Jackson riding ahead:

Under his slouched hat left and right  
He glanced: the old flag met his sight.

"Halt!"—the dust brown ranks stood fast;  
 "Fire!"—out blazed the rifle-blast.

It shivered the window, pane and sash,  
 It rent the banner with seam and gash.

Quick, as it fell from the broken staff,  
 Dame Barbara snatched the silken scarf;

She leaned far out on the window-sill,  
 And shook it forth with a royal will.

"Shoot, if you must, this old gray head,  
 But spare your country's flag," she said.

A shade of sadness, a blush of shame,  
 Over the face of the leader came;

The nobler nature within him stirred  
 To life at that woman's deed and word.

Who touches a hair of yon gray head  
 Dies like a dog! March on!" he said.

All day long through Frederick street  
 Sounded the tread of marching feet;

All day long that free flag tassel  
 Over the heads of the rebel host.

Ever its torn folds rose and fell  
 On the loyal winds that loved it well;

And through the hill-gaps sunset-light  
 Shone over it with a warm good-night

Barbara Frietchie's work is o'er,  
 And the rebel rides on his raids no more

Honor to her! and let a tear  
 Fall, for her sake, on Stonewall's bier.

Over Barbara Frietchie's grave  
 Flag of Freedom and Union, wave!

Peace and order and beauty draw  
 Round thy symbol of light and law;

And ever the stars above look down  
 On thy stars below in Frederick town.

### CIVIL WAR.

**R**IFLEMAN shoot me a fancy shot  
 Straight at the heart of you  
 prowling velette;  
 Ring me a ball in the glittering spot  
 That shines on his breast like an  
 amulet!"

"Ah, captain! here goes for a fine drawn bead,  
 Here's music around when my barrel's in  
 tune!"

Crack! went the rifle, the messenger sped,  
 And dead from his horse fell the ringing  
 dragoon

"Now, rifleman, steal through the bushes  
 and snatch

From your victim some trinket to hance  
 in t' blood,

A button, a loop, or that luminous patch  
 That gleam in the moon like a diamond-stud!"

"Oh, captain! I staggered, and sunk on my  
 track,

When I gazed on the face of that fallen  
 velette,

For he looked so like you, as he lay on his  
 back,

That my heart rose upon me, and masters me  
 yet.

"But I snatched off the trinket,—this locket  
 of gold;

An inch from the centre my lead broke its  
 way,

Scarcely grazing the picture, so fair to behold,  
 Of a beautiful lady in bridal array."

"Ha! rifleman, fling me the locket! 'tis she,  
 My brother's young bride,—and the fallen  
 dragoon

Was her husband—Hush! soldier, 'twas  
 Heaven's decree,

We must bury him there, by the light of the  
 moon!

"But hark! the far bugles their warnings  
 unite,

War is a virtue,—weakness a sin.

There's a lurking and hoping around us  
 to-night,

Load again, rifleman, keep your hand in!"



*HARK, HARK! THE LARK.*

SHAKESPEARE.



HARK, hark! the lark at heaven's gate  
sings,  
And Phœbus 'gins arise,  
His steeds to water at those springs  
On chaliced flowers that lies;

And winking Mary-buds begin  
To ope their golden eyes;  
With everything that pretty bin,  
My lady sweet, arise;  
Arise, arise!

*GO, FEEL WHAT I HAVE FELT.*



GO, feel what I have felt,  
Go, bear what I have born;  
Sink 'neath a blow a father dealt,  
And the cold, proud world's scorn.  
Thus struggle on from year to year,  
Thy sole relief the scalding tear.

Go, weep as I have wept  
O'er a loved father's fall;  
See every cherished promise swept,  
Youth's sweetness turned to gall;  
Hope's faded flowers strewed all the way,  
That led me up to woman's day.

Go, kneel as I have knelt:  
Implore, beseech and pray,  
Strive the besotted heart to melt,  
The downward course to stay;  
Be cast with bitter curse aside.—  
Thy prayers burlesqued, thy tears defied.

Go, stand where I have stood,  
And see the strong man bow;  
With gnashing teeth, lips bathed in blood  
And cold and livid brow;  
Go, catch his wandering glance, and see  
There mirrored his soul's misery.

Go, hear what I have heard,—  
 The sobs of sad despair,  
 As memory's feeling fount hath stirred,  
 And its revealings there  
 Have told him what he might have been,  
 Had he the drunkard's fate foreseen.

Go to my mother's side,  
 And her crushed spirit cheer;  
 Thine own deep anguish hide,  
 Wipe from her cheek the tear;  
 Mark her dimmed eye, her furrowed brow,  
 The gray that streaks her dark hair now,  
 The toil-worn frame, the trembling limb,  
 And trace the ruin back to him  
 Whose plighted faith in early youth,  
 Promised eternal love and truth,  
 But who, forsworn, hath yielded up  
 This promise to the deadly cup,

And led her down from love and light,  
 From all that made her pathway bright,  
 And chained her there mid want and strife,  
 That lowly thing,—a drunkard's wife!  
 And stamped on childhood's brow, so mild,  
 That withering blight,—a drunkard's child!

Go, hear, and see, and feel, and know  
 All that my soul hath felt and known,  
 Then look within the wine-cup's glow;  
 See if its brightness can atone;  
 Think of its flavor would you try,  
 If all proclaimed, — *'Tis drink and die.*

Tell me I hate the bowl,—  
*Hate* is a feeble word;  
 I loathe, abhor, my very soul  
 By strong disgust is stirred  
 Whene'er I see, or hear, or tell  
 Of the DARK BEVERAGE OF HELL!

### THE DEACON'S PRAYER.

WILLIAM O. STODDART.

**I**N the regular evening meeting  
 That the church holds every week,  
 One night a listening angel sat  
 To hear them pray and speak.

It puzzled the soul of the angel  
 Why some to that gathering came,  
 But sick and sinful hearts he saw,  
 With grief and guilt allame.

They were silent, but said to the angel,  
 "Our lives have need of Him!"  
 While doubt, with dull, vague, throbbing  
 pain,  
 Stirred through their spirits dim

**Y**ou could see 'twas the regular meeting,  
 And the regular seats were filled,  
 And all knew who would pray and talk,  
 Though any one might that yel

From his place in front, near the pulpit,  
 In his long accustomed way,

When the Book was read, and the hymn was  
 sung,  
 The Deacon arose to pray.

First came the long preamble—  
 If Peter had opened so,  
 He had been, ere the Lord his prayer had  
 heard,  
 Full fifty fathom below.

Then a volume of information  
 Poured forth, as if to the Lord,  
 Concerning His ways and attributes,  
 And the things by Him abhorred.

But not in the list of the latter  
 Was mentioned the mocking breath  
 Of the hypocrite prayer that is not a prayer,  
 And the make believe life in death.

Then he prayed for the church; and the  
 pastor;  
 And that "soul might be his hire"—



Whatever his stipend otherwise—  
 And the Sunday-school; and the choir;  
 And the swarming hordes of India;  
 And the perishing, vile Chinese;  
 And the millions who bow to the Pope of  
 Rome;  
 And the pagan churches of Greece;  
 And the outcast remnants of Judah,  
 Of whose guilt he had much to tell—  
 He prayed, or he told the Lord he prayed,  
 For everything out of Hell.

Now, if all of that burden had really  
 Been weighing upon his soul,  
 'Twould have sunk him through to the China  
 side,  
 And raised a hill over the hole.

\* \* \* \* \*

'Twas the regular evening meeting,  
 And the regular prayers were made,  
 But the listening angel told the Lord  
 That only the silent prayed.

### MEDITATION AT AN INFANT'S TOMB.

JAMES HERVEY.

**Y**ONDER white stone, emblem of the innocence it covers, informs the beholder of one who breathed out its tender soul almost in the instant of receiving it. There, the peaceful infant, without so much as knowing what labor and vexation mean, "lies still and is quiet; it sleeps and is at rest." What did the little sojourner find so forbidding and disgustful in our upper world, to occasion its precipitate exit? 'Tis written, indeed, of its suffering Saviour, that when he had tasted the vinegar mingled with gall, he would not drink. And did our new-come stranger begin to sip the cup of life; but, perceiving the bitterness, turn away its head, and refuse the draught?

Happy voyager! no sooner launched, than arrived at the haven! But more eminently happy they, who have passed the waves, and weathered all the storms of a troublesome and dangerous world! who, "through many tribulations, have entered into the kingdom of heaven;" and thereby brought honor to their divine Convoy, administered comfort to the companions of their toil, and left an instructive example.

Highly favored probationer! accepted, without being exercised! It was thy peculiar privilege, not to feel the slightest of those evils which oppress thy surviving kindred; which frequently fetch groans from the most manly fortitude or most elevated faith. The arrows of calamity, barbed with anguish, are often fixed deep in our choicest comforts. The fiery darts of temptation, shot from the hand of hell, are always flying in showers around our integrity. To thee, sweet babe, both these distresses and dangers were alike unknown.

Consider this, ye mourning parents, and dry up your tears. Why should you lament that your little ones are crowned with victory, before the sword is drawn or the conflict begun? Perhaps, the Supreme Disposer of events foresaw some inevitable snare of temptation forming, or some dreadful storm of adversity impending. And why should you be so dissatisfied with that kind precaution, which housed your pleasant plant, and removed into shelter a tender flower, before the thunders roared; before the lightnings flew; before the tempest poured its rage?

At the same time, let survivors, doomed to bear the heat and burden of the day, for their encouragement reflect, that it is more honorable to have entered the lists, and to have fought the good fight; before they come off conquerors. They who have borne the cross, and submitted to afflictive providences, with a cheerful resignation; have girded up the loins of their mind, and performed their Master's will, with an honest and persevering fidelity; these, having glorified their Redeemer on earth, will, probably, be as stars of the first magnitude in heaven.

### EXCELSIOR.

HENRY W. LONGFELLOW.



THE shades of night were falling fast,  
As through an Alpine village passed  
A youth, who bore, mid snow and  
ice,  
A banner with a strange device,  
Excelsior!

His brow was sad; his eye beneath,  
Flash'd like a falchion from its sheath;  
And like a silver clarion rung  
The accents of that unknown tongue,  
Excelsior!

In happy homes he saw the light  
Of household fires gleam warm and bright;  
Above, the spectral glaciers shone;  
And from his lips escaped a groan,  
Excelsior!

"Try not the pass!" the old man said  
"Dark lowers the tempest overhead  
The roaring torrent is deep and wide!"  
And loud that clarion voice replied,  
Excelsior!



"Oh! stay," the maiden said, "and rest  
Thy weary head upon this breast"  
A tear stood in his bright blue eye;

But still he answered, with a sigh,  
Excelsior !

"Beware the pine tree's withe, ' ' ' rrench !  
Beware the awful avalanche !"  
This was the peasant's last good night ;—  
A voice replied far up the height.  
Excelsior !

At break of day, as heavenward  
The pious monks of St. Bernard  
Uttered the oft-repeated prayer,  
A voice cried through the startled air,  
Excelsior !

A traveler,—by the faithful hound,  
Half buried in the snow was found,  
Still grasping in his hand of ice,  
That banner with the strange device,  
Excelsior !

There, in the twilight cold and gray,  
Lifeless, but beautiful, he lay ;  
And from the sky, serene and far,  
A voice fell, like a falling star,—  
Excelsior !

### PADDY'S EXCELSIOR.

**W**AS growin dark so terrible fash,  
Whin through a town up the moun-  
tain there pashed  
A broth of a boy, to his neck in  
the shnow ;  
As he walked, his shillalah he  
swung to and fro,  
Saying: "It's up to the top I am  
bound for to go,  
Be jabbers !"

He looked mortal sad, and his eye was as  
bright

As a fire of turf on a cowl'd winther night ;  
And niver a word that he said could ye tell  
As he opened his mouth and let out a yell,  
"It's up till the top of the mountain I'll go,  
*Unless* covered up wid this bodthersome  
shnow,  
Be jabbers !"

Through the windows he saw, as he thra-  
veled along,

The light of the candles and fires so warm,  
But a big chunk of ice hung over his head ;  
Wid a shnival and groan, "By St. Patrick !"  
he said,

"It's up to the very *tip-top* I will rush,  
And then if it falls, it's not meself it'll crush,  
Be jabbers !"

"Whisht a bit," said an owld man, whose  
hair was as white  
As the shnow that fell down on that miser-  
able night ;  
"Shure ye'll fall in the wather, me bit of a  
lad,  
Fur the night is so dark and the walkin' is  
bad."  
Bedad! he'd not lishit to a word that was  
said,  
But he'd go to the top, if he went on his  
head,  
Be jabbers !

A bright, buxon young girl, such as likes to  
be kissed,  
Axed him wouldn't he stop, and how *could*  
he resist ?  
So shnapping his fingers and winking his  
eye,  
While smiling upon her, he made this re-  
ply—  
"Faith, I meant to kape on till I got to the  
top.  
But, as yer shwate self has axed me, I may  
as well shtop  
Be jabbers !"

He shtopped all night and he shtopped all  
day.—

And ye musn't be axin whin he *did* go  
away;  
Fur wouldn't he be a bastely gossoon  
To be lavin his darlint in the swate honey-  
moon?

Whin the owld man has peraties enough and  
to spare,  
Shure he moight as well shtay if he's com-  
fortable there,  
Be jabbers!

### THE CHINESE EXCELSIOR.

FROM "THE BOY TRAVELERS."



HAT nightee teem he come chop-chop  
One young man walkee, no can stop;  
Maskee snow, maskee ice;  
He cally flag wit'h chop so nice—  
Top-side Galah!  
'He muchee solly: one piecee eye  
Lookee sharp—so fashion—may;  
He talkee large, he talkee stlong.  
Too muchee cullo: allee same gong.—  
Top-side Galah!

'Insidde house he can see light,  
And evly boom got fire all light;  
He lookee plenty ice more high,  
Insidde moun't he plenty cly—  
Top-side Galah!

'Ole man talkee, "No can walk,  
Bumby lain come, velly dark;

'Have got water, velly wide!"  
Maskee, my must go top-side,—  
Top-side Galah!  
"Man-man" one girlee talkee he:  
"What for you go top-side look—see?"  
And one teem more he plenty cly,  
But allee teem walk plenty high—  
Top-side Galah!  
"Take care t'hat spilum tlee, young man  
Take care t'hat ice, must go man-man."  
One coolie chin-chin he good night;  
He talkee, "My can go all light"—  
Top-side Galah!  
That young man die: one large dog see  
Too muchee bobbly findee he,  
He hand b'long coldee, all same like ice,  
He holdee flag, wit'h chop so nice—  
Top-side Galah!

### FATHER TIME'S CHANGELING.

A STORY TOLD TO GRACIE.



ONE day in summer's glow,  
Not many years ago,  
A little babe lay on my knee,  
With rings of silken hair,  
And fingers waxen fair,  
Tiny and soft, and pink as pink  
could be,  
  
We wat'bed it thrive and grow  
Ah me! We loved it so—  
And marked its daily gain in sweeter charms;  
It learned to laugh and crow,  
And play and kiss us—so  
Until one day we missed it from our arms.

In sudden, strange surprise  
We met each other's eyes,  
Asking, "Who stole our pretty babe away?"  
We questioned earth and air,  
But, seeking everywhere,  
We never found it from that summer day  
  
But in its wonted place  
There was another face  
A little girl's, with yellow curly hair  
About her shoulders tossed,  
And the sweet babe we lost  
Seemed sometimes looking from her eyes so  
fair.

She dances, romps, and sings,  
 And does a hundred things  
 Which my lost baby never tried to do ;  
 She longs to read in books,  
 And with bright eager looks  
 Is always asking questions strange and new.

And I can scarcely tell,  
 I love the rogue so well,  
 Whether I would retrace the four years' track,  
 And lose the merry sprite  
 Who makes my home so bright  
 To have again my little baby back.

Ah, Blue-eyes, do you see  
 Who stole my babe from me,  
 And brought the little girl from fairy clime?  
 A gray old man with wings,  
 Who steals all precious things;  
 He lives forever, and his name is Time.

He rules the world they say ;  
 He took my babe away—  
 My precious babe—and left me in its place  
 This little maiden fair,  
 With yellow curly hair,  
 Who lives on stories, and whose name is  
 Grace!



## AIRY NOTHINGS.

SHAKESPEARE

**O**UR revels now are ended. These, our  
 actors,  
 As I foretold you, were all spirits, and  
 Are melted into air—into thin air ;  
 And, like the baseless fabric of this  
 vision,  
 The cloud-capped towers, the gorgeous palaces,

The solemn temples, the great globe itself,  
 Yea, all which it inherit, shall dissolve,  
 And, like this insubstantial pageant faded,  
 Leave not a rack behind. We are such  
 stuff  
 As dreams are made of, and our little life  
 Is rounded with sleep.

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*THE CHARITY DINNER.*


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Time: half-past six o'clock. Place: The London Tavern. Occasion: Fifteenth Annual Festival of the Society for the Distribution of Blankets and Top-Boots among the Natives of the Cannibal Islands.

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LITCHFIELD MOSELY.

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ON entering the room we find more than two hundred noblemen and gentlemen already assembled; and the number is increasing every minute. The preparations are now complete, and we are in readiness to receive the chairman. After a short pause, a little door at the end of the room opens, and the great man appears, attended by an admiring circle of stewards and toadies, carrying white wands like a parcel of charity-school boys bent on beating the bounds. He advances smilingly to his post at the principal table, amid deafening and long-continued cheers.

The dinner now makes its appearance, and we yield up ourselves to the enjoyments of eating and drinking. These important duties finished, and grace having been beautifully sung by the vocalists, the real business of the evening commences. The usual loyal toasts having been given, the noble chairman rises, and after passing his fingers through his hair, places his thumbs in the armholes of his waistcoat, gives a short preparatory cough, accompanied by a vacant stare round the room, and commences as follows:

“My Lords and Gentlemen:—It is with feelings of mingled pleasure and regret that I appear before you this evening: of pleasure, to find that this excellent and world-wide-known society is in so promising a condition; and of regret, that you have not chosen a worthier chairman; in fact, one who is more capable than myself of dealing with a subject of such vital importance as this. (Loud cheers.) But, although I may be unworthy of the honor, I am proud to state that I have been a subscriber to this society from its commencement; feeling sure that nothing can tend more to the advancement of civilization, social reform, fireside comfort, and domestic economy among the Cannibals, than the diffusion of blankets and top-boots. (Tremendous cheering, which lasts for several minutes.) Here in this England of ours, which is an island surrounded by water, as I suppose you all know—or, as our great poet so truthfully and beautifully expresses the same fact, ‘England bound in by the triumphant sea’—what, down the long vista of years, have conduced more to our successes in arms, and arts, and song, than blankets? Indeed I never gaze upon a blanket without my thoughts reverting fondly to the days of my early childhood. Where should we all have been now but for those warm and fleecy coverings?”

My Lords and Gentlemen! Our first and tender memories are all associated with blankets: blankets when in our nurses' arms, blankets in our cradles, blankets in our cribs, blankets to our French bedsteads in our school-days, and blankets to our marital four-posters now. Therefore, I say, it becomes our bounden duty as men—and, with feelings of pride, I add, as Englishmen—to initiate the untutored savage, the wild and somewhat uncultivated denizen of the prairie, into the comfort and warmth of blankets; and to supply him, as far as practicable, with those reasonable, seasonable, luxurious and useful appendages. At such a moment as this, the lines of another poet strike familiarly upon the ear. Let me see, they are something like this—ah—ah—

“Blankets have charms to soothe the savage breast,  
And to—to do—a—”

I forget the rest. (Loud cheers.)

“My Lords and Gentlemen! I will not trespass on your patience by making any further remarks; knowing how incompetent I am—no, no! I don't mean that—knowing how incompetent you all are—no! I don't mean that either—but you all *know* what I mean. Like the ancient Roman lawgiver, I am in a peculiar position; for the fact is I cannot sit down—I mean to say, that I cannot sit down without saying that, if there ever *was* an institution, it is *this* institution; and therefore, I beg to propose, ‘Prosperity to the Society for the Distribution of Blankets and Top-Boots among the Natives of the Cannibal Islands.’”

The toast having been cordially responded to, his lordship calls upon Mr. Duffer, the secretary, to read the report. Whereupon that gentleman, who is of a bland and oily temperament, and whose eyes are concealed by a pair of green spectacles, produces the necessary document, and reads in the orthodox manner—

“Thirtieth Half-yearly Report of the Society for the Distribution of Blankets and Top-Boots to the Natives of the Cannibal Islands.”

The reading concluded, the secretary resumes his seat amid hearty applause which continues until Mr. Alderman Gobbleton rises, and, in a somewhat lengthy and discursive speech—in which the phrases, ‘the Corporation of the City of London,’ ‘smit and service,’ ‘ancient guild,’ ‘liberties and privileges,’ and ‘Court of Common Council,’ figure frequently—states that he agrees with everything the noble chairman has said; and has, moreover, never listened to a more comprehensive and exhaustive document than the one just read; which is calculated to satisfy even the most obtuse and hard-headed of individuals.

Gobbleton is a great man in the city. He has either been lord mayor, or sheriff, or something of the sort; and, as a few words of his go a long way with his friends and admirers, his remarks are very favorably received.

"Clever man, Gobbleton!" says a common councilman, sitting near us, to his neighbor, a languid swell of the period.

"Ya-as, vewy! Wemarkable style of owatowy—gweat fluency," replies the other.

But attention, if you please!—for M. Hector de Longuebeau, the great French writer, is on his legs. He is staying in England for a short time, to become acquainted with our manners and customs.

"Milors and Gentlemans!" commences the Frenchman, elevating his eyebrows and shrugging his shoulders. "Milors and Gentlemans—You excellent chairman, M. le Baron de Mount-Stuart, he have to say to me, 'Make de toast.' Den I say to him I have no toast to make; but he nudge my elbow very soft, and say dat dere is one toast dat nobody but von Frenchman can make proper; and, darefore, wid your kind permission, I vill make de toast. 'De brevete is de sole of de feet,' as your great philosophere, Dr. Johnson, do say, in dat amusing little vork of his, de Pronouncing Dictionnaire; and, darefore, I vill not say ver moch to de point. Ven I was a boy, about so moch tall, and used for to promenade the streets of Marseilles et of Rouen, vid no feet to put onto my shoe, I nevere to have expose dat dis day vould to have arrive. I was to begin de vorld as von garcon—or what you call in dis countrie von vaitaire in a cafe—vere I vork ver hard, vid no habillements at all to put onto myself, and ver little food to eat, excep' von old bleu blouse vat vas give to me by de proprietaire, just for to keep myself fit to be showed at; but, tank goodness, tings dey have change ver moch for me since dat time and I have rose myself, seulønent par mon industrie et perseverance. (Loud cheers.) Ah! mes amis! ven I hear to myself de flowing speech, de oration magnifique of you Lor' Maire, Monsieur Gobbledown, I feel dat it is von great privilege for von stranger to sit at de same table, and to eat de same food, as dat grand, dat majestique man, who are de terreur of de voleurs and de brigands of de metropolis; and who is also, I for to suppose, a halterman and de chief of you common scoundrel. Milors and gentlemans, I feel dat I can perspire to no greatare honneur dan to be von commor scoundrelman myself; but helas! dat plassir are not for me, as I are not freeman of your great city, not von liveryman servant of von of you compagnies joint-stock. But I must not forget de toast. Milors and Gentlemans! De immortal Shakispeare he have write, 'De ding of beauty are de joy for nevermore.' It is de ladies who are de toast. Vat is more en-



trancing dan de charmante smile, de soft voice, de vinking eye of de beautiful lady! It is de ladies who do sweeten the cares of life. It is de ladies who are de guiding stars of our existence. It is de ladies who do cheer but not inebriate, and, darefore, vid all homage to dere sex, de toast dat I have to propose is, 'De Ladies! God bless dem all!'

And the little Frenchman sits down amid a perfect tempest of cheers.

A few more toasts are given, the list of subscriptions is read, a vote of thanks is passed to the noble chairman; and the Fifteenth Annual Festival of the Society for the Distribution of Blankets and Top-Boots among the Natives of the Cannibal Islands is at an end.



PRAYERS OF CHILDREN.

**I**N the quiet nursery chambers,—  
 Snowy pillows yet unpressed,—  
 See the forms of little children  
 Kneeling, white robed, for their  
 rest.

All in quiet nursery chambers,  
 While the dusky shadows creep,  
 Hear the voices of the children:  
 "Now I lay me down to sleep."

In the meadow and the mountain  
 Calmly shine the Winter stars,  
 But across the glistening lowlands  
 Stand the moonlight's silver bars.  
 In the silence and the darkness,  
 Darkness growing still more deep,

Listen to the little children,  
 Praying God their souls to keep.

"If we die"—so pray the children,  
 And the mother's head droops low,  
 One from out her fold is sleeping  
 Deep beneath the winter's snow—

"Take our souls;"—and past the casement  
 Flits a gleam of crystal light,  
 Like the trailing of his garments,  
 Walking evermore in white.

Little souls that stand expectant,  
 Listening at the gates of life,  
 Hearing, far away the murmur  
 Of the tumult and the strife,

We who fight beneath those banners,  
 Meeting ranks of foemen there,  
 Find a deeper, broader meaning  
 In your simple vesper prayer.

When your hand shall grasp this standard  
 Which to-day you watch from far,  
 When your deeds shall shape the conflict  
 In this universal war:  
 Pray to Him, the God of battles,  
 Whose strong eyes can never sleep,

In the warring of temptation,  
 Firm and true your souls to keep.

When the combat ends, and slowly  
 Clears the smoke from out the skies;  
 When, far down the purple distance,  
 All the noise of battle dies;  
 When the last night's solemn shadow  
 Settles down on you and me,  
 May the love that never faileth  
 Take our souls eternally!



*LITTLE MARGERY.*

MRS. SALLIE J. WHITE.

**K**NEELING white robed, sleepy eyes,  
 Peeping through the tangled hair,  
 "Now I lay me— I'm so tired  
 Auntie, God knows all my prayer,  
 He'll keep little Margery."

Watching by the little bed,  
 Dreaming of the coming years,  
 Much I wonder what they'll bring,  
 Most of smiles or most of tears,  
 To my little Margery.

Will the simple, trusting faith  
 Shining in the childish breast  
 Always be so clear and bright?  
 Will God always know the rest,  
 Loving little Margery?

As the weary years go on,  
 And you are a child no more,  
 But a woman, trouble-worn,  
 Will it come—this faith of yours—  
 Blessing you, dear Margery?

If your sweetest love shall fail,  
 And your idol turn to dust,  
 Will you bow to meet the blow,  
 Owning all God's ways are just?  
 Can you, sorrowing Margery?

Should your life-path grow so dark  
 You can see no steps ahead,  
 Will you lay your hand in His,  
 Trusting by him to be led  
 To the light, my Margery?

Will the woman, folding down  
 Peaceful hands across her breast,  
 Whisper, with her old belief,  
 "God, my Father, knows the rest,  
 He'll take tired Margery?"

True, my darling, life is long,  
 And its ways are dark and dim;  
 But God knows the path you tread;  
 I can leave you safe with Him,  
 Always, little Margery.

He will keep your childish faith,  
 Through your weary woman years,  
 Shining ever strong and bright,  
 Never dimmed by saddest tears,  
 Trusting little Margery.

You have taught a lesson sweet  
 To a yearning, restless soul:  
 We pray in snatches, ask a part,  
 But God above us knows the whole,  
 And answers, baby Margery.

## LEARNING TO PRAY.

MARY M. DODGE.

**K**NEELING fair in the twilight gray.  
 A beautiful child was trying to  
 pray;  
 His cheek on his mother's knee,  
 His bare little feet half hidden,  
 His smile still coming unbidden,  
 And his heart brimful of glee.

"I want to laugh. Is it naughty?" Say,  
 O mamma! I've had such fun to-day  
 I hardly can say my prayers.  
 I don't feel just like praying;  
 I want to be out-doors playing,  
 And run, all undressed, down stairs.

"I can see the flowers in the garden bed,  
 Shining so pretty, and sweet, and red;  
 And Sammy is swinging, I guess.

Oh! everything is so fine out there,  
 I want to put it all in the prayer,—  
 Do you mean I can do it by 'Yes'?"

"When I say, 'Now I lay me,'—word for word  
 It seems to me as if nobody heard.  
 Would 'Thank you dear God,' be right?"



He gave me my mamma,  
 And papa, and Sammy, —  
 O mamma! you nodded I might."

Clasping his hands and hiding his face,  
Unconsciously yearning for help and grace,  
The little one now began ;

His mother's nod and sanction sweet  
Had led him close to the dear Lord's feet,  
And his words like music ran :

"Thank you for making this home so nice,  
The flowers, and my two white mice,—  
I wish I could keep right on ;

I thank you, too, for every day—  
Only I'm most too glad to pray,  
Dear God, I think I'm done.

"Now, mamma, rock me—just a minute—  
And sing the hymn with 'darling' in it.  
I wish I *could* say my prayers !

When I get big, I know I can.  
Oh ! won't it be nice to be a man,  
And stay all night down stairs !"

The mother, singing, clasped him tight,  
Kissing and cooing her fond "Good-night,"  
And treasured his every word.

For well she knew that the artless joy  
And love of her precious, innocent boy,  
Were a prayer that her Lord had heard.

### NOW I LAY ME DOWN TO SLEEP.

**G**OLDEN head so lowly bending,  
Little feet so white and bare,  
Dewy eyes, half shut, half opened,  
Lisping out her evening prayer.

"Now I lay,"—repeat it, darling—  
"Lay me," lisped the tiny lips  
Of my daughter, kneeling, bending  
O'er the folded finger tips.

"Down to sleep,"—"To sleep," she murmured,  
And the curly head bent low ;  
"I pray the Lord," I gently added,  
"You can say it all, I know."

"Pray the Lord," the sound came faintly,  
Fainter still—"My soul to keep,"  
Then the tired heart fairly nodded,  
And the child was fast asleep,

But the dewy eyes half opened  
When I clasped her to my breast,  
And the dear voice softly whispered,  
"Mamma, God knows all the rest."

Oh, the trusting, sweet confiding  
Of the child-heart ! would that I  
Thus might trust my Heavenly Father,  
He who hears my feeblest cry.

O, the rapture, sweet, unbroken,  
Of the soul who waits that prayer !  
Children's myriad voices floating  
Up to Heaven, record it there.

If, of all that has been written,  
I could choose what might be mine,  
It should be that child's petition,  
Rising to the throne divine.

### A GLASS OF COLD WATER.

ARRINGTON.

**W**HERE is the liquor which God the Eternal brews for all his children? Not in the simmering still, over smoky fires choked with poisonous gases, surrounded with the stench of sickening odors, and rank corruptions, doth your Father in heaven prepare the precious essence of life, the pure cold water. But in the green

glade and grassy dell, where the red deer wanders, and the child loves to play; there God brews it. And down, low down in the lowest valleys, where the fountains murmur and the rills sing; and high upon the tall mountain tops, where the naked granite glitters like gold in the sun; where the storm-cloud broods, and the thunder-storms crash; and away far out on the wide wild sea, where the hurricane howls music, and the big waves roar; the chorus sweeping the march of God: there he brews it—that beverage of life and health-giving water. And everywhere it is a thing of beauty, gleaming in the dew-drop; singing in the summer rain; shining in the ice-gems till the leaves all seem to turn to living jewels; spreading a golden veil over the setting sun; or a white gauze around the midnight moon.

Sporting in the cataract; sleeping in the glacier; dancing in the hail shower; folding its bright snow curtains softly about the wintry world; and waving the many-colored iris, that seraph's zone of the sky, whose warp is the rain-drop of earth, whose woof is the sunbeam of heaven; all checkered over with celestial flowers, by the mystic hand of refraction.

Still always it is beautiful, that life-giving water; no poison bubbles on its brink; its foam brings not madness and murder; no blood stains its liquid glass; pale widows and starving orphans weep no burning tears in its depth; no drunken, shrieking ghost from the grave curses it in the words of eternal despair; speak on, my friends, would you exchange for it demon's drink, alcohol!

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"FATHER, TAKE MY HAND."

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HENRY N. COBB.

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THE way is dark, my Father! Cloud  
on cloud  
Is gathering thickly o'er my head,  
and loud  
The thunders roar above me. See,  
I stand  
Like one bewildered! Father, take  
my hand.  
And through the gloom  
Lead safely home  
Thy child!

The day goes fast, my Father! and the night

Is drawing darkly down. My faithless sight  
Sees ghostly visions. Fears, a spectral band,  
Encompass me. O Father! take my hand,  
And from the night  
Lead up to light  
Thy child!

The way is long, my Father! and my soul  
Longs for the rest and quiet of the goal;  
While yet I journey through this weary  
land,  
Keep me from wandering. Father, take my  
hand;

Quickly and straight  
Lead to heaven's gate  
Thy child!

The path is rough, my Father! Many a  
thorn  
Has pierced me; and my weary feet, all  
torn

And bleeding, mark the way. Yet thy  
command

Bids me press forward. Father, take my  
hand;

Then safe and blest,  
Lead up to rest  
Thy child!

The throng is great, my Father! Many a  
doubt

And fear and danger compass me about;  
And foes oppress me sore. I cannot stand  
Or go alone. O Father! take my hand,

And through the throng  
Lead safe along  
Thy child!

The cross is heavy, Father! I have borne  
It long, and still do bear it. Let my worn  
And fainting spirit rise to that blest land  
Where crowns are given. Father, take my  
hand;

And reaching down  
Lead to the crown  
Thy child!

### THE GRACIOUS ANSWER.

HENRY N. COBB.



THE way is dark, my child! but leads  
to light.

I would not always have thee walk  
by sight.

My dealings now thou canst not un-  
derstand.

I meant it so; but I will take thy  
hand,

And through the gloom  
Lead safely home  
My child!

The day goes fast, my child! But is the  
night

Darker to me than day? In me, light!  
Keep close to me, and every spectral band  
Of fear shall vanish. I will take thy hand,  
And through the night

Lead up to light  
My child!

The way is long, my child! But it shall be  
Not one step longer than is best for thee;

And thou shalt know, at last, when thou  
shalt stand

Safe at the goal, how I did take thy hand,

And quick and straight  
Lead to heaven's gate  
My child!

The path is rough, my child! But oh! how  
sweet

Will be the rest, for weary pilgrims meet,  
When thou shalt reach the borders of that  
land

To which I lead thee, as I take thy hand,

And safe and blest  
With me shall rest  
My child!

The throng is great, my child! But at thy  
side

Thy Father walks; then be not terrified,  
For I am with thee; will thy foes com-  
mand

To let thee freely pass; will take thy hand,

And through the throng  
Lead safe along  
My child!

The cross is heavy, child! Yet there was  
 One  
 Who bore a heavier for thee; my Son,  
 My well-beloved. For him bear thine; and  
 stand

With him at last; and, from thy Father's  
 hand,

Thy cross laid down,  
 Receive a crown,  
 My child!



*THE FRENCHMAN AND THE RATS.*



**A** FRENCHMAN once, who was a  
 merry wight,  
 Passing to town from Dover, in the  
 night,  
 Near the roadside an alchouse  
 chanced to spy,  
 And being rather tired as well as  
 dry,  
 Resolved to enter; but first he took a peep,  
 In hopes a supper he might get, and cheap.  
 He enters: "Hallo! Garçon, if you please,  
 Bring me a leetel bit of bread and cheese,  
 And hallo! Garçon, a pot of porter, too!"  
 he said,  
 'Vich I shall take, and den myself to bed.'  
 His supper done, some scraps of cheese were  
 left,  
 Which our poor Frenchman, thinking it no  
 theft,  
 Into his pocket put; then slowly crept

To wished-for bed; but not a wink he slept—  
 For on the floor some sacks of flour were laid,  
 To which the rats a nightly visit paid.  
 Our hero, now undressed, popped out the  
 light,  
 Put on his cap and bade the world good-  
 night;  
 But first his breeches, which contained the  
 fare,  
 Under his pillow he had placed with care.  
*Sans ceremonic*, soon the rats all ran,  
 And on the flour-sacks greedily began;  
 At which they gorged themselves; then  
 smelling round,  
 Under the pillow soon the cheese they found;  
 And while at this they all regaling sat,  
 Their happy jaws disturbed the Frenchman's  
 nap;  
 Who, half-awake, cries out, "Hallo! hallo!  
 Vat is dat nibble at my pillow so?"

Ah! 'tis one big—one very big, huge rat:  
Vat is it that he nibble—nibble at?"

In vain our little hero sought repose;  
Sometimes the vermin galloped o'er his  
nose;  
And such the pranks they kept up all the  
night,

That he, on end—antipodes upright  
Brawling aloud, called stoutly for a light.  
"Hallo! Maison! Garcon, I say!  
Bring me the bill for vat I have to pay!"  
The bill was brought, and to his great sur-  
prise,

Ten shillings was the charge: he scarce be-  
lieved his eyes.

With eager haste, he quickly runs it o'er,  
And every time he viewed it thought it  
more.

"Vy, zounds and zounds!" he cries, "I sall  
no pay;

Vat! charge ten shelang for what I have  
mange?"

A leetel sop of portar, dis vile bed,

Vare all de rats do run about my head?"

"Plague on those rats!" the landlord mut-  
tered out;

"I wish, upon my word, that I could make  
'em scout:

I'll pay him well that can." "Vat's dat you  
say?"

"I'll pay him well that can." "Attend to  
me, I pray:

Vill you dis charge forego, vat I am at,  
If from your house I drive away de rat?"

"With all my heart," the jolly host re-  
plies.

"*Ecoutez, done ami;*" the Frenchman cries.

"First den—*Regardez*, if you please,

Bring to dis spot a leetel bread and cheese:

*Eh bien!* a pot of portar, too;

And den invite de rats to sup vid you:

And after dat—no matter dey be villing—

For vat dey eat, you charge dem just ten  
*shelang*:

And I am sure, ven dey behold de score,

Dey'll quit your house, and never come no  
*more.*"

## DUNCAN GRAY CAM' HERE TO WOO.

ROBERT BURNS.

**D**UNCAN Gray cam' here to woo—  
Ha, ha! the wooing o't!  
On blythe Yule night when we  
were fu'—  
Ha, ha! the wooing o't!  
Maggie coast her head fu' high,  
Looked asklent and unco sneigh,  
Gart poor Duncan stand abeigh—  
Ha, ha! the wooing o't!

Duncan fleeced and Duncan prayed—

\* Ha, ha! the wooing o't!

Meg was deaf as Ailsa craig

Ha, ha! the wooing o't!

Duncan sighed bath oot and in,

Gart his een bath bleer't and blin'

Spake o' lowpin o'er a hun—

Ha, ha! the wooing o't!

Time and chance are but a tide—

Ha, ha! the wooing o't!

Slighted love is sair to bide—

Ha, ha! the wooing o't—

Shall I, like a fule, quoth he,

For a haughty hizzie dee?

She may gae to—France for me!

Ha, ha! the wooing o't!

How it comes let doctors tell—

Ha, ha! the wooing o't!

Meg grew sick as he grew well—

Ha, ha! the wooing o't!

Something in her bosom wrings,—

For relief a sigh she brings,—

And O, her een they speak sic things!

Ha, ha! the wooing o't!





AN ORIENTAL BEAUTY.



Duncan was a lad o' grace—  
 Ha, ha! the wooing o't!  
 Maggie's was a piteous case—  
 Ha, ha! the wooing o't!

Duncan could na be her death;  
 Swelling pity smooed his wrath,  
 Now they're crouse and canty baith,  
 Ha, ha! the wooing o't!

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*THE HOME OF PEACE.*

THOMAS MOORE.

**K**NEW by the smoke that so gracefully curled  
 Above the green elms, that a cottage was near,  
 And I said, "If there's peace to be found in the world,  
 A heart that is humble might hope for it here!"

And "Here in this lone little wood," I exclaimed,  
 "With a maid who was lovely to soul and to eye;  
 Who would blush when I praised her, and weep if I blamed,  
 How blest could I live, and how calm could I die!"

It was noon, and on flowers that languished around  
 In silence, reposed the voluptuous bee;  
 Every leaf was at rest, and I heard not a sound  
 But the woodpecker tapping the hollow beech-tree.

"By the shade of yon sumach, whose red berry dips  
 In the gush of the fountain, how sweet to recline,  
 And to know that I sighed upon innocent lips,  
 Which had never been sighed on by any but mine!"

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*SUNRISE AT SEA.*

W. V. KELLY.

**N**OW slowly the day dawns, yet how suddenly the sun rises! Did you ever witness a sunrise at sea on a calm morning? You look out of your port-hole before dawn and see the faintest possible hint of daylight yonder. You go on deck. The east gives a pale promise of the morning, just the first soft glimmer from the gates ajar of that heavenly chamber whence the sun will, by-and-by, come rejoicing. A low, doubtful, slowly-growing light, spreads encroaching on the shadows on the east. The sky beds itself on the dark gray sea, with a deep foundation of intense dark rich orange, and builds upwards with gradations of yellow, and green, and colors no one could name. Infinite changes gently succeed. Miracles of transformation, glory passing into glory. The stars fade slowly, blinking at the

increasing light, like old religions dying before the Gospel. So smooth is the water, it is certain that when the sun rises above the horizon he will stand with his feet on a sea of burnished glass. The clouds have bent a triumphal arch over the place of his coming, and one broad cloud makes a crimson canopy to the pavilion which awaits the king. Graceful, airy clouds hover like spirits that expect a spectacle; shortly they put on glorious robes, and their faces are bright, as if, like Moses, in some lofty place, they had seen God face to face: the meanest tattered cloud that lies waiting, like a beggar, at the gates of the morning, for the coming of the King from his inaccessible chambers of splendor, is dressed, while it waits, in glory beside which the apparel of princes is sordid and vile. For more than an hour, a long, long hour, you watch the elaborate unfolding pageant of preparation go on in the east. With a trembling hush of culminating wonder, you await impatiently the grand uprising of the sun. Will he ever come? You almost doubt. At last, when the ecstasy of expectation has grown intense, a thin, narrow flash of brilliant, dazzling fire shoots level along the sea, swift as lightning. Swiftly it rises and broadens till, in one moment, the dusk immensity above is kindled by it; another moment, and the far-off, gloomy west sees it; in another, the whole heaven feels it; and yet one moment more, and the wide circle of the level sea is molten silver. It is done, all done. The thing, so long preparing and approaching, bursts into completion. The day is full-blown in a moment. The few heavy piles of cloud on the horizon, look like castles in conflagration and consume away; the sun's burning gaze scorches from the rafters of the sky the light cobwebs of mist and fleece; and now the sun has the clean temple of the heavens all to himself, paved with silver, domed with azure, pillared with light.

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*SLEIGHING SONG.*

G. W. PETTEE.

**J**INGLE, jingle, clear the way,  
 To the merry, merry sleigh,  
 As it swiftly sails along  
 Hear the burst of happy song  
 See the gleam of glances bright,  
 Flashing o'er the pathway white,  
 Jingle, jingle, part it be,  
 Sending shafts from hooded eyes,—

Roguish archers, I'll be bound,  
 Little heedful who they wound;  
 See them with capricious pranks,  
 Ploughing now the drifted banks;  
 Jingle, jingle, mid the glee,  
 Who among them cares for me?  
 Jingle, jingle, on they go,  
 Capes and bonnets white with snow,

Not a single robe they fold  
To protect them from the cold ;  
Jingle, jingle, mid the storm,  
Fun and frolic keep them warm ;  
Jingle, jingle, down the hills,

O'er the meadows, past the mills,  
Now 'tis slow, and now 'tis fast ;  
Winter will not always last.  
Jingle, jingle, clear the way,  
'Tis the merry, merry sleigh.



*JIM.*

F. BRET HARTE.

**S**AY there! P'r'aps  
Some on you chaps  
Might know Jim Wild?  
Well,—no offence:  
Thar aint no sense  
In gittin' riled!

Jim was my chum  
Up on the Bar:  
That's why I come  
Down from up thar,  
Lookin' for Jim.  
Thank ye, sir! *you*  
Ain't of that crew,—  
Blest if you are!

Money?—Not much:  
That ain't my kind;  
I ain't no such.  
Rum?—I don't mind,  
Seen' it's you.

Well, this yer Jim,  
Did you know him?—  
Jess 'bout your size;  
Same kind of eyes!—  
Well that is strange:  
Why it's two year  
Since he come here,  
Sick, for a change.

Well, here's to us;  
Eh?  
The *donce* you say!  
Dead?  
That little cuss?

What makes you star-  
You over thar?  
Can't a man drop  
's glass in yer shop  
But you must rar?

It wouldn't take  
*Derned* much to break  
 You and your bar.

Dead!  
 Poor—little—Jim!  
 —Why there was me,  
 Jones, and Bob Lee,  
 Harry and Ben,—  
 No-account men:  
 Then to take *him!*

Well, thar— Good by,—  
 No more, sir,—I—  
 Eh?  
 What's that you say?—  
 Why, dern it!—sho!—  
 No? Yes! By Jo!  
 Sold!  
 Sold! Why you limb,  
 You onery,  
 Derned old  
 Long-legged Jim!

### THE MINUET.

MRS. MARY M. DODGE.

**G**RANDMA told me all about it,  
 Told me so I couldn't doubt it,  
 How she danced—my grandma  
 danced—

Long ago.

How she held her pretty head,  
 How her dainty skirt she spread,  
 How she turned her little toes—  
 Smiling little human rose!—

Long ago.

Grandma's hair was bright and sunny;  
 Dimpled cheeks, too—ah, how funny!

Really quite a pretty girl,

Long ago.

Bless her! why she wears a cap,  
 Grandma does, and takes a nap  
 Every single day; and yet  
 Grandma danced the minuet

Long ago.

Now she sits there, rocking, rocking,  
 Always knitting grandpa's stocking—

(Every girl was taught to knit

Long ago.)

Yet her figure is so neat,  
 And her way so staid and sweet,  
 I can almost see her now  
 Bending to her partner's bow,

Long ago

Grandma says our modern jumping,  
 Hopping, rushing, whirling, bumping,  
 Would have shocked the gentle folk  
 Long ago.

No—they moved with stately grace,  
 Everything in proper place,  
 Gliding slowly forward, then  
 Slowly courtesying back again,

Long ago.

Modern ways are quite alarming,  
 Grandma says; but boys were charming—  
 (Girls and boys, I mean, of course—

Long ago.

Bravely modest, grandly shy—  
 What if all of us should try  
 Just to feel like those who met  
 In the graceful minuet

Long ago."

With the minuet in fashion,  
 Who could fly into a passion?

All would wear the calm they wore

Long ago.

In time to come, if I perchance,  
 Should tell my grandchild of our dance,  
 I should really like to say,

"We did it, dear, in some such way  
 Long ago."

## THE LOST DOLL.

C. KINGSLEY.

ONCE had a sweet little doll, dears,  
 The prettiest doll in the world;  
 Her cheeks were so red and so white,  
 dears,  
 And her hair was so charmingly  
 curled,  
 But I lost my poor little doll, dears,  
 As I played on the heath one day;  
 And I cried for her more than a week, dears,  
 But I never could find where she lay.

I found my poor little doll, dears,  
 As I played on the heath one day;  
 Folks say she is terribly changed, dears,  
 For her paint is all washed away,  
 And her arm's trodden off by the cows,  
 dears,  
 And her hair's not the least bit curled;  
 Yet for *old times' sake*, she is still, dears,  
 The prettiest doll in the world.

## EARLY RISING.

JOHN G. SAXE.

“GOD bless the man who first invented  
 sleep!”  
 So Sancho Panza said, and so say  
 I;  
 And bless him, also, that he didn't  
 keep  
 His great discovery to himself,  
 nor try  
 To make it—as the lucky fellow might—  
 A close monopoly by patent-right!

Yes,—bless the man who first invented sleep,  
 (I really can't avoid the iteration.)  
 But blast the man with curses loud and  
 deep,  
 Whate'er the rascal's name or age or  
 station,  
 Who first invented, and went round advising,  
 That artificial cut-off,—Early Rising!

“Rise with the lark, and with the lark to  
 bed,”

Observes some solemn, sentimental owl;  
 Maxims like these are very cheaply said;

But, ere you make yourself a fool or fowl,  
 Pray just inquire about his rise and fall,  
 And whether larks have any beds at all!

“The time for honest folks to be abed  
 Is in the morning, if I reason right;  
 And he who cannot keep his precious head  
 Upon his pillow till it's fairly light,  
 And so enjoy his forty morning winks,  
 Is up to knavery, or else—he drinks!

Thomson, who sung about the “Seasons,”  
 said

It was a glorious thing to *rise* in season;  
 But then he said it—lying—in his bed,  
 At ten o'clock, A. M.,—the very reason  
 He wrote so charmingly. The simple fact is,  
 His preaching wasn't sanctioned by his  
 practice.

'Tis doubtless, well to be sometimes awake,—  
 Awake to duty, and awake to truth,—  
 But when, alas! a nice review we take  
 Of our best deeds and days, we find, in  
 sooth,

The hours that leave the slightest cause to  
 weep  
 Are those we passed in childhood, or asleep!

'Tis beautiful to leave the world awhile  
 For the soft visions of the gentle night;

And free, at last, from mortal care or guile, To slip his morning nap by hackneyed  
 To live as only in the angel's sight. phrase  
 In sleep's sweet realm so cosily shut in, Of vagrant worm by early songster caught,  
 Where, at the worst, we only *dream* of sin! Cried, "Served him right!—it's not at all  
 surprising;  
 So let us sleep, and give the Maker praise. The worm was punished, sir, for *early*  
 I like the lad who, when his father thought rising!"

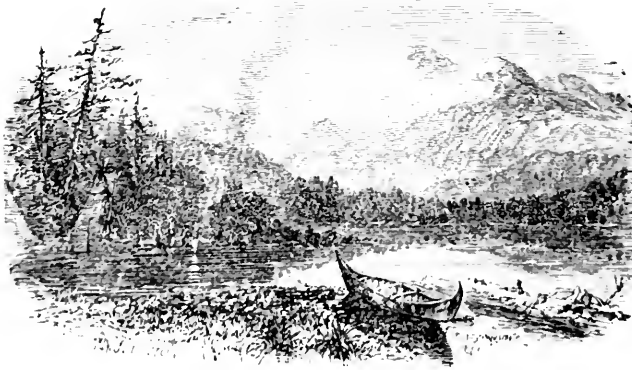
### HIAWATHA'S JOURNEY.

H. W. LONGFELLOW.

“**A**S unto the bow the cord is,  
 So unto the man is woman,  
 Though she bends him, she obeys  
 him,  
 Though she draws him, yet she  
 follows,  
 Useless one without the other!”

Like a fire upon the hearth-stone  
 Is a neighbor's homely daughter,  
 Like the starlight or the moonlight  
 Is the handsomest of strangers!”

Thus dissuading spake Nokomis,  
 And my Hiawatha answered



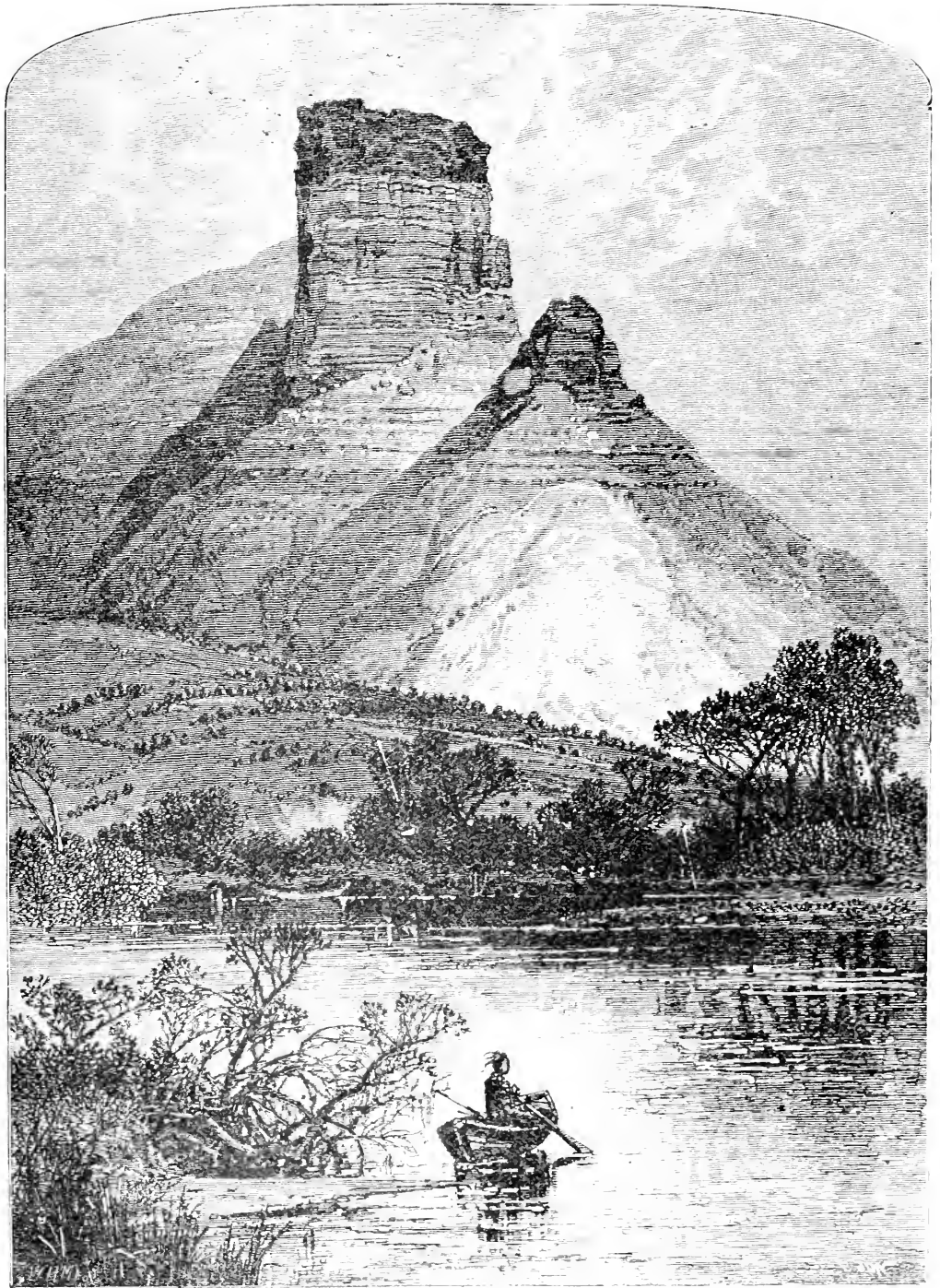
“This is the northern Hiawatha,  
 Seated with himself and pondered  
 Much, possibly for various feelings  
 In the olden days, before, facing  
 Beyond the hills of Mankatah  
 Of the great Lone Star and Water  
 In the west, the Great North

“Welcome to you, my people,  
 Warmest and the old Nokomis,  
 “Go not so far and come not toward  
 For a stranger whom we know not!”

Only this: “Dear old Nokomis,  
 Very pleasant is the firelight,  
 But I like the starlight better,  
 Better do I like the moonlight!”

Gravely then said old Nokomis:  
 “Bring not here an idle maiden,  
 Bring not here a useless woman,  
 Hands unskilled, feet unwilling;  
 Bring a wife with nimble fingers,





To the land of the Dakotahs."



Heart and hand that move together,  
Feet that run on willing errands!"

Smiling answered Hiawatha:  
"In the land of the Dacotahs  
Lives the Arrow-maker's daughter,  
Minnehaha, Laughing Water,  
Handsomest of all the women,  
I will bring her to your wigwam,  
She shall run upon your errands,  
Be your starlight, moonlight, firelight,  
Be the sunlight of my people!"

Still dissuading said Nokomis:  
"Bring not to my lodge a stranger  
From the land of the Dacotahs!  
Very fierce are the Dacotahs,  
Often is there war between us,  
There are feuds yet unforgotten,  
Wounds that ache and still may open!"

Laughing answered Hiawatha:  
"For that reason, if no other,  
Would I wed the fair Dacotah,  
That our tribes might be united,  
That old feuds might be forgotten,  
And old wounds be healed forever!"

Thus departed Hiawatha  
To the land of the Dacotahs,  
To the land of handsome women;  
Striding over moor and meadow,  
Through interminable forests,  
Through uninterrupted silence.

With his moccasins of magic,  
At each stride a mile he measured;  
Yet the way seemed long before him,  
And his heart outran his footsteps;  
And he journeyed without resting,  
Till he heard the cataract's laughter,  
Heard the Falls of Minnehaha  
Calling to him through the silence.  
"Pleasant is the sound!" he murmured,  
"Pleasant is the voice that calls me!"

On the outskirts of the forest,  
'Twixt the shadow and the sunshine,  
Herds of fallow deer were feeding,

But they saw not Hiawatha:  
To his bow he whispered, "Fail not!"  
To his arrow whispered, "Swerve not!"  
Sent it singing on its errand,  
To the red heart of the roebuck:  
Threw the deer across his shoulder,  
And sped forward without pausing.

At the doorway of his wigwam  
Sat the ancient Arrow-maker,  
In the land of the Dacotahs,  
Making arrow-heads of jasper,  
Arrow heads of chalcedony.  
At his side, in all her beauty,  
Sat the lovely Minnehaha,  
Sat his daughter, Laughing Water,  
Plaiting mats of flags and rushes;  
Of the past the old man's thoughts were,  
And the maiden's of the future.

He was thinking, as he sat there,  
Of the days when with such arrows  
He had struck the deer and bison,  
On the Muskoday, the meadow;  
Shot the wild goose, flying southward,  
On the wing, the clamorous Wawa;  
Thinking of the great war-parties,  
How they came to buy his arrows,  
Could not fight without his arrows.  
Ah, no more such noble warriors  
Could be found on earth as they were!  
Now the men were all like women,  
Only used their tongues for weapons!

She was thinking of a hunter,  
From another tribe and country,  
Young and tall and very handsome,  
Who one morning in the Spring-time,  
Came to buy her father's arrows,  
Sat and rested in the wigwam,  
Lingered long about the doorway,  
Looking back as he departed.  
She had heard her father praise him,  
Praise his courage and his wisdom;  
Would he come again for arrows  
To the falls of Minnehaha?  
On the mat her hands lay idle,  
And her eyes were very dreamy.

## HIAWATHA'S WOOING.

H. W. LONGFELLOW.



AT the feet of Laughing Water  
 Hiawatha laid his burden,  
 Threw the red deer from his shoulders;

And the maiden looked up at him,  
 Looked up from her mat of rushes,  
 Said with gentle look and accent,  
 "You are welcome, Hiawatha!"

Very spacious was the wigwam,  
 Made of deer-skin dressed and whitened,  
 With the gods of the Dacotahs  
 Drawn and painted on its curtains,  
 And so tall the doorway, hardly  
 Hiawatha stooped to enter,  
 Hardly touched his eagle-feathers  
 As he entered at the doorway.

Then uprose the Laughing Water,  
 From the ground fair Minnehaha,  
 Laid aside her mat unfinished,  
 Brought forth food and set before them,  
 Water brought them from the brooklet,  
 Gave them food in earthen vessels,  
 Gave them drink in bowls of bass-wood,  
 Listened while the guest was speaking,  
 Listened while her father answered,  
 But not once her lips she opened,  
 Not a single word she uttered.

Yes, as in a dream she listened  
 To the words of Hiawatha,  
 As he talked of old Nokomis,  
 Who had nursed him in his childhood,  
 As he told of his companions,  
 Chibiabo, the musician,  
 And the very strong man, Kwasing,  
 And of happiness and plenty,  
 In the land of the Ojibways,  
 In the pleasant land and peaceful.

"After many years of warfare,  
 Many years of strife and bloodshed,  
 There is peace between the Ojibways  
 And the tribe of the Dacotahs!"  
 Thus continued Hiawatha,  
 And then added, speaking lowly,  
 "That this peace may last forever,  
 And our hands be clasped more closely,  
 And our hearts be more united,

Give me as my wife this maiden,  
 Minnehaha, Laughing water,  
 Loveliest of Dacotah women?"

And the ancient Arrow-maker  
 Paused a moment ere he answered,  
 Smoked a little while in silence,  
 Looked at Hiawatha proudly,  
 Fondly looked at Laughing Water,  
 And made answer very gravely;  
 "Yes, if Minnehaha wishes;

Let your heart speak, Minnehaha!"

And the lovely Laughing Water  
 Seemed more lovely as she stood there,  
 Neither willing nor reluctant,  
 As she went to Hiawatha,  
 Softly took the seat beside him,  
 While she said, and blushed to say it,  
 "I will follow you, my husband!"

This was Hiawatha's wooing!  
 Thus it was he won the daughter  
 Of the ancient Arrow-maker,  
 In the land of the Dacotahs!  
 From the wigwam he departed,  
 Leading with him Laughing Water;  
 Hand in hand they went together,  
 Through the woodland and the meadow,  
 Left the old man standing lonely  
 At the doorway of his wigwam,  
 Heard the Falls of Minnehaha  
 Calling to them from the distance,  
 Crying to them from afar off,  
 "Fare thee well, O Minnehaha!"

And the ancient Arrow-maker  
 Turned again unto his labor,  
 Sat down by his sunny doorway,  
 Murmuring to himself, and saying:  
 "Thus it is our daughters leave us,  
 Those we love, and those who love us!  
 Just when they have learned to help us,  
 When we are old and lean upon them,  
 Comes a youth with flaunting feathers,  
 With his flute of reeds, a stranger  
 Wanders piping through the village  
 Beckons to the fairest maiden,  
 And he follows where he leads her,  
 Leaving all things for the stranger!"



"On the outskirts of the forest,  
'Twixt the shadow and the sunshine,  
Herds of fallow deer were feeding."



*HIA WATHA'S RETURN.*

H. W. LONGFELLOW.



PLEASANT was the journey homeward

Through interminable forests,  
Over meadow, over mountain,  
Over river, hill, and hollow.  
Short it seemed to Hiawatha,  
Though they journeyed very slowly,  
Though his pace he checked and  
    slackened  
To the steps of Laughing Water.

Over wide and rushing rivers  
In his arms he bore the maiden;  
Light he thought her as a feather,  
As the plume upon his head-gear;  
Cleared the tangled pathway for her,  
Bent aside the swaying branches,  
Made at night a lodge of branches,  
And a bed with boughs of hemlock,  
And a fire before the doorway  
With the dry cones of the pine-tree.

All the traveling winds went with them  
O'er the meadow, through the forest;  
All the stars of night looked at them,  
Watched with sleepless eyes their slumber;  
From his ambush in the oak-tree  
Peered the squirrel, Adjidauno,  
Watched with eager eyes the lovers;  
And the rabbit, the Wabasso,  
Scampered from the path before them,  
Peeping, peeping from his burrow,  
Sat erect upon his haunches,  
Watched with curious eyes the lovers.

Pleasant was the journey homeward!  
All the birds sang loud and sweetly  
Songs of happiness and heart's-ease;  
Sang the blue-bird, the Owaissa,  
"Happy are you, Hiawatha,  
Having such a wife to love you!"  
Sang the robin, the Opechee,  
"Happy are you, Laughing Water,  
Having such a noble husband!"

From the sky the sun benignant  
Looked upon them through the branches,  
Saying to them, "O my children,  
Love is sunshine, hate is shadow,  
Life is checkered shade and sunshine,  
Rule by love, O Hiawatha!"

From the sky the moon looked at them  
Filled the lodge with mystic splendors,  
Whispered to them, "O my children,  
Day is restless, night is quiet,  
Man imperious, woman feeble;  
Half is mine, although I follow;  
Ruled by patience, Laughing Water!"

Thus it was they journeyed homeward.  
Thus it was that Hiawatha  
To the lodge of old Nokomis  
Brought the moonlight, starlight, firelight,  
Brought the sunshine of his people,  
Minnehaha, Laughing Water,  
Handsomest of all women  
In the land of the Dakotahs,  
In the land of handsome women.

*A CHILD'S DREAM OF A STAR.*

CHARLES DICKENS.



HERE was once a child, and he strolled about a good deal, and thought of a number of things. He had a sister who was a child too, and his constant companion. They wondered at the beauty of flowers;

they wondered at the height and blueness of the sky; they wondered at the depth of the water; they wondered at the goodness and power of God, who made them so lovely.

They used to say to one another sometimes: Supposing all the children upon earth were to die, would the flowers, and the water, and the sky be sorry? They believed they would be sorry. For, said they, the buds are the children of the flowers, and the little playful streams that gambol down the hillsides are the children of the water, and the smallest bright specks playing at hide and seek in the sky all night must surely be the children of the stars; and they would all be grieved to see their play-mates, the children of men, no more.

There was one clear shining star that used to come out in the sky before the rest, near the church spire, above the graves. It was larger and more beautiful, they thought, than all the others, and every night they watched for it, standing hand-in-hand at a window. Whoever saw it first, cried out, "I see the star." And after that, they cried out both together, knowing so well when it would rise, and where. So they grew to be such friends with it, that before laying down in their bed, they always looked out once again to bid it good night; and when they were turning around to sleep, they used to say, "God bless the star!"

But while she was still very young, oh, very young, the sister drooped, and came to be so weak that she could no longer stand at the window at night, and then the child looked sally out by himself, and when he saw the star, turned round and said to the patient pale face on the bed, "I see the star!" and then a smile would come upon the face, and a little weak voice used to say, "God bless my brother and the star!"

And so the time came, all too soon, when the child looked out all alone, and when there was no face on the bed, and when there was a grave among the graves, not there before, and when the star made long rays down toward him as he saw it through his tears. Now these rays were so bright, and they seemed to make such a shining way from earth to heaven, that when the child went to his solitary bed, he dreamed about the star; and dreamed that, lying where he was, he saw a train of people taken up that sparkling road by angels; and the star, opening, showing him a great world of light, where many more such angels waited to receive them.

All these angels, who were waiting, turned their beaming eyes upon the people who were carried up into the star; and some came out from the long rows in which they stood, and fell upon the people's necks, and kissed them tenderly, and went away with them down avenues of light, and were so happy in their company, that lying in his bed he wept for joy.



But there were many angels who did not go with them, and among them one he knew. The patient face that once had lain upon the bed was glorified and radiant, but his heart found out his sister among all the host.

His sister's angel lingered near the entrance of the star, and said to the leader among those who had brought the people thither :

“Is my brother come?”

And he said, “No!”

She was turning hopefully away, when the child stretched out his arms, and cried, “Oh, sister, I am here! Take me!” And then she turned her beaming eyes upon him,—and it was night; and the star was shining into the room, making long rays down towards him as he saw it through his tears.

From that hour forth the child looked out upon the star as the home he was to go to when his time should come; and he thought that he did not belong to the earth alone, but to the star too, because of his sister's angel gone before.

There was a baby born to be a brother to the child, and, while he was so little that he never yet had spoken a word, he stretched out his tiny form on his bed, and died.

Again the child dreamed of the opened star, and of the company of angels, and the train of people, and the rows of angels with their beaming eyes all turned upon those people's faces.

Said his sister's angel to the leader :

“Is my brother come?”

And he said, “Not that one, but another!”

As the child beheld his brother's angel in her arms, he cried, “Oh, my sister, I am here! Take me!” And she turned and smiled upon him,—and the star was shining.

He grew to be a young man, and was busy at his books, when an old servant came to him and said :

“Thy mother is no more. I bring her blessing on her darling son.”

Again at night he saw the star, and all that former company. Said his sister's angel to the leader, “Is my brother come?”

And he said, “Thy mother!”

A mighty cry of joy went forth through all the star, because the mother was re-united to her two children. And he stretched out his arms and cried, “Oh, mother, sister, and brother, I am here! Take me!” And they answered him, “Not yet!”—and the star was shining.

He grew to be a man, whose hair was turning gray, and he was

sitting in his chair by the fireside, heavy with grief, and with his face bedewed with tears, when the star opened once again.

Said his sister's angel to the leader, "Is my brother come?"

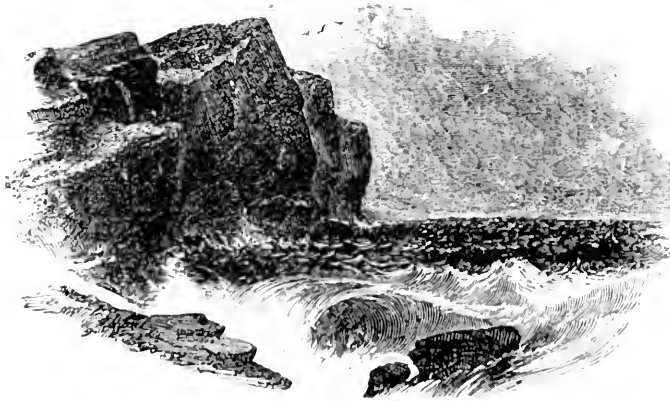
And he said, "Nay, but his maiden daughter!"

And the man who had been a child, saw his daughter, newly lost to him, a celestial creature among those three, and he said: "My daughter's head is on my sister's bosom, and her arm is around my mother's neck, and at her feet is the baby of old time, and I can bear the parting from her, God be praised!"—And the star was shining.

Thus the child came to be an old man, and his once smooth face was wrinkled, and his steps were slow and feeble, and his back was bent. And one night as he lay upon his bed, his children standing round, he cried, as he cried so long ago: "I see the star!"

They whispered one another, "He is dying." And he said, "I am. My age is falling from me like a garment, and I move towards the star as a child. And O, my Father, now I thank Thee that it has so often opened to receive those dear ones who await me!"—

And the star was shining; and it shines upon his grave.



*BREAK, BREAK, BREAK.*

ALFRED TENNYSON.



BREAK, break, break  
On thy cold gray stones, O Sea!  
And I would that my tongue could  
utter  
The thoughts that arise in me.

O well for the fisherman's boy,  
That he shouts with his sister at  
play,  
O well for the sailor lad,  
That he sings in his boat on the bay

And the stately ships go on  
 To their haven under the hill;  
 But O for the touch of a vanished hand,  
 And the sound of a voice that is still!

Break, break, break,  
 At the foot of thy crags, O Sea!  
 But the tender grace of a day that is dead  
 Will never come back to me.

*THE DEATH OF THE FLOWERS.*

WILLIAM CULLEN BRYANT.



HE melancholy days are come, the  
 saddest of the year,  
 Of wailing winds, and naked woods,  
 and meadows brown and sear.  
 Heaped in the hollows of the grove,  
 the autumn leaves lie dead:  
 They rustle to the eddying gust, and  
 to the rabbit's tread



The robin and the wren are flown, and from  
 the shrubs the jay,  
 And from the wood-top calls the crow through  
 all the gloomy day.

Where are the flowers, the fair young flowers,  
 that lately sprang and stood  
 In brighter light and softer airs, a beauteous  
 sisterhood?  
 Alas! they all are in their graves; the gentle  
 race of flowers  
 Are lying in their lowly beds with the fair  
 and good of ours.  
 The rain is falling where they lie; but the  
 cold November rain  
 Calls not from out the gloomy earth the lovely  
 ones again.

The wind flower and the violet, they perished  
 long ago,  
 And the brier-rose and the orchis died amid  
 the summer glow;  
 But on the hill the golden-rod, and the aster  
 in the wood,  
 And the yellow sunflower by the brook in  
 autumn beauty stood,  
 Till fell the frost from the clear cold heaven,  
 as falls the plague on men,  
 And the brightness of their smile was gone  
 from upland, glade, and glen.

And now, when comes the calm mild day, as  
 still such days will come,  
 To call the squirrel and the bee from out their  
 winter home;  
 When the sound of dropping nuts is heard,  
 though all the trees are still,  
 And twinkle in the smoky light the waters  
 of the rill.  
 The south-wind searches for the flowers  
 whose fragrance late he bore,  
 And sighs to find them in the wood and by  
 the stream no more.

And then I think of one who in her youth-  
 ful beauty died,  
 The fair meek blossom that grew up and  
 faded by my side  
 In the cold moist earth we had her, when the  
 forests cast the leaf,  
 And we wept that one so lovely should have  
 a life so brief;  
 Yet not unmeet it was that one like that  
 young friend of ours,  
 So gentle and so beautiful, she should perish with  
 the flowers.

*BENEDICITE.*

JOHN GREENLEAF WHITTIER.

**G**OD'S love and peace be with thee, where  
 See'er this soft autumnal air  
 Lifts the dark tresses of thy hair!  
 Whether through city casements comes  
 Its kiss to thee, in crowded rooms,  
 Or, out among the woodland blooms,  
 The hills we climbed, the river seen  
 By gleams along its deep ravine,—  
 All keep thy memory fresh and green.  
 Where'er I look, where'er I stray,  
 Thy thought goes with me on my way,  
 And hence the prayer I breathe to-day;  
 O'er lapse of time and change of scene,  
 The weary waste which lies between  
 Thyself and me, my heart I lean.  
 Thou lack'st not Friendship's spellword, nor  
 The half-unconscious power to draw  
 All hearts to thine by Love's sweet law.  
 It freshens o'er thy thoughtful face,  
 Imparting in its glad embrace,  
 Beauty to beauty, grace to grace!

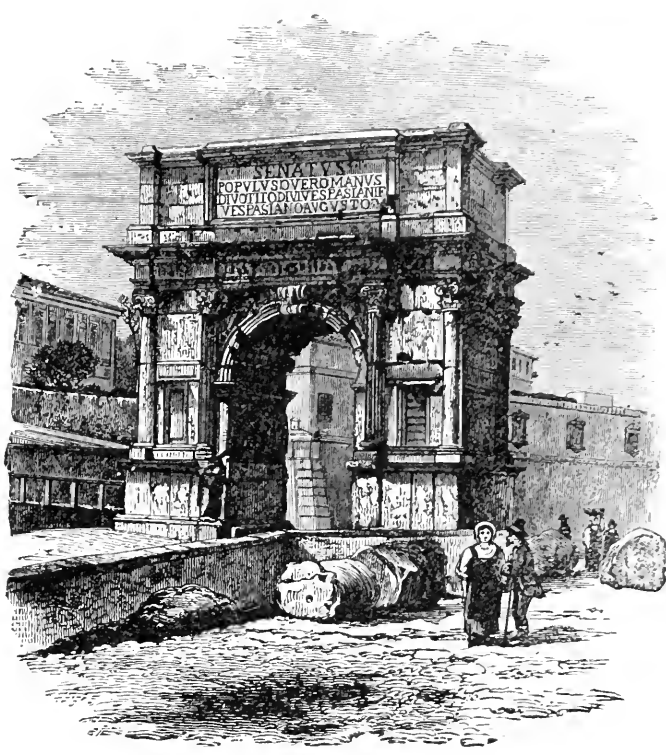
Fair Nature's book together read,  
 The old wood-paths that knew our tread,  
 The maple shadows overhead,—  
 With these good gifts of God is cast  
 Thy lot, and many a charm thou hast  
 To hold the blessed angels fast.  
 If, then, a fervent wish for thee  
 The gracious heavens will heed from me,  
 What should, dear heart, its burden be?  
 The sighing of a shaken reed,—  
 What can I more than meekly plead  
 The greatness of our common need?  
 God's love,—unchanging, pure, and true,—  
 The Paraclete white-shining through  
 His peace,—the fall of Hermon's dew!  
 With such a prayer, on this sweet day,  
 As thou may'st hear and I may say,  
 I greet thee, dearest, far away!

*ROME AND CARTHAGE.*

VICTOR HUGO.

**R**OME and Carthage!—behold them drawing near for the struggle  
 that is to shake the world! Carthage, the metropolis of Africa,  
 the mistress of oceans, of kingdoms, and of nations; a magni-  
 ficent city, burthened with opulence, radiant with the strange arts  
 and trophies of the East. She is at the acme of her civilization. She  
 can mount no higher. Any change now must be a decline. Rome is  
 comparatively poor. She has seized all within her grasp, but rather from  
 the lust of conquest than to fill her own coffers. She is demi-barbarous,

and has her education and her fortune both to make. All is before her, nothing behind. For a time these two nations exist in distinct view of each other. The one reposes in the noontide of her splendor; the other waxes strong in the shade. But, little by little, air and space are wanting to each, for the development of each. Rome begins to systematically perplex Carthage,



TRIUMPHAL ARCH AT ROME.

age, and Carthage is an eyesore to Rome. Seated on opposite banks of the Mediterranean, the two cities look each other in the face. The sea no longer keeps them apart. Europe and Africa weigh upon each other. Like two clouds surcharged with electricity, they impend. With their contact must come the thunder-shock.

The catastrophe of this stupendous drama is at hand. What actors are met! Two races,—that of merchants and mariners, that of laborers and soldiers; two Nations,—the one dominant by gold the other by steel; two Republics,—the one theocratic, the other aristocratic. Rome and Carthage! Rome with her army, Carthage with her fleet; Carthage old, rich, and crafty,—Rome, young, poor, and robust; the past and the future; the spirit of discovery, and the spirit of conquest; the genius of commerce, the demon of war; the East and the South on one side, the West and the North on the other; in short, two worlds,—the civilization of Africa, and the civilization of Europe. They measure each other from head to foot. They gather all their forces. Gradually the war kindles.

The world takes fire. These colossal powers are locked in deadly strife. Carthage has crossed the Alps; Rome the seas. The two Nations, personified in two men, Hannibal and Scipio, close with each other, wrestle, and grow infuriate. The duel is desperate. It is a struggle for life. Rome wavers.—She utters that cry of anguish—*Hannibal at the gates!* But she rallies,—collects all her strength for one last, appalling effort,—throws herself upon Carthage, and sweeps her from the face of the earth!

### FARM-YARD SONG.

J. T. TROWBRIDGE.

**O**VER the hill the farm-boy goes:  
His shadow lengthens along the land,  
A giant staff in his giant hand;  
In the poplar-tree above the spring  
The katydid begins to sing;  
The early dews are falling:  
Into the stone-heap darts the mink,  
The swallows skim the river's brink,



And home to the woodland fly the crows,  
When over the hill the farm-boy goes,  
Cheerily calling—  
"Co', boss! co', boss! co'! co'! co'!"  
Farther, farther over the hill,  
Faintly calling, calling, till—  
"Co', boss! co', boss! co'! co'!"  
Into the yard the farmer goes,  
With grateful heart, at the close of day,  
Harness and chain are hung away;

In the wagon-shed stand yoke and plough;  
The straw's in the stack, the hay in the mow;  
The cooling dews are falling.  
The friendly sheep his welcome bleat,  
The pigs come grunting to his feet,  
The whinnying mare her master knows,  
When into the yard the farmer goes,  
His cattle calling—  
"Co', boss! co', boss! co'! co'! co'!"  
While still the cow-boy, far away,  
Goes seeking those who have gone astray—  
"Co', boss! co', boss! co'! co'!"

Now to her task the milkmaid goes;  
The cattle come crowding through the gate,  
Lowing, pushing, little and great;  
About the trough, by the farm-yard pump,  
The frolicksome yearlings frisk and jump,  
While the pleasant dews are falling:  
The new milch heifer is quick and shy,  
But the old cow waits with tranquil eye,  
And the white stream into the bright pail  
flows,

When to her task the milkmaid goes,  
Soothingly calling—  
"So, boss! so, boss! so! so! so!"  
The cheerful milkmaid takes her stool,  
And sits and milks in the twilight cool,  
Saying "So, so, boss! so, so!"

To supper at last the farmer goes;  
The apples are pared, the paper is read,  
The stories are told, then all to bed:  
Without, the cricket's ceaseless song  
Makes shrill the silence all night long;



RUSTIC BEAUTY.

From a famous French painting by E. B. Duval-Possat, Salon '88.





The heavy dews are falling:  
The housewife's hand has turned the lock;  
Drowsily ticks the kitchen clock;  
The household sinks to deep repose;  
But still in sleep the farm-boy goes

Singing, calling—  
"Co', boss! co', boss! co'! co'! co'!  
And oft the milkmaid, in her dreams,  
Drums in the pail with the flashing streams,  
Murmuring, "So, boss! so!"

*I WOULD NOT LIVE ALWAY.*

R. MUHLENBERG.



would not live alway; I ask not to stay  
Where storm after storm rises dark o'er  
the way;  
The few lurid mornings that dawn on  
us here  
Are enough for life's joys, full enough  
for its cheer.

Who, who would live alway, away from his  
God,—  
Away from yon heaven, that blissful abode,  
Where rivers of pleasure flow bright o'er the  
plains,  
And the noontide of glory eternally reigns?

I would not live alway; no,—welcome the  
tomb!  
Since Jesus hath lain there, I dread not its  
gloom;  
There sweet be my rest till he bid me arise,  
To hail him in triumph descending the skies.

There saints of all ages in harmony meet,  
Their Saviour and brethren transported to  
greet;  
While anthems of rapture unceasingly roll,  
And the smile of the Lord is the feast of the  
soul.

*HOW'S MY BOY?*

SYDNEY DOBELL.



O, Sailor of the sea!  
How's my boy—my boy?  
"What's your boy's name, good wife,  
And in what good ship sailed he?"  
My boy John—  
He that went to sea—  
What care I for the ship, sailor?  
My boy's my boy to me.

How's my boy—my boy?  
And unless you let me know  
I'll swear you are no sailor,  
Blue jacket or no,  
Brass button or no, sailor,  
Anchor or crown or no!  
Sure his ship was the *Jolly Briton*—  
"Speak low, woman, speak low!"

You come back from sea,  
And not know my John?  
I might as well have asked some landsman  
Yonder down in the town.  
There's not an ass in all the parish  
But he knows my John.

And why should I speak low, sailor?  
About my own boy John?  
If I was loud as I am proud  
I'd sing him over the town!  
Why should I speak low, sailor?—  
"That good ship went down."

How's my boy—my boy?  
 What care I for the ship, sailor,  
 I never was aboard her.  
 Be she afloat, or be she aground,  
 Sinking or swimming, I'll be bound,  
 Her owners can afford her!  
 I say, how's my John?—

“Every man on board went down,  
 Every man aboard her.”

How's my boy—my boy?  
 What care I for the men, sailor?  
 I'm not their mother—  
 How's my boy—my boy?  
 Tell me of him and no other!  
 How's my boy—my boy?

### THE BRIDGE OF SIGHS.

THOMAS HOOD.



ONE more unfortunate  
 Weary of breath,  
 Rashly importunate,  
 Gone to her death!  
 Take her up tenderly,  
 Lift her with care;  
 Fashioned so slenderly—  
 Young, and so fair!

Look at her garments,  
 Clinging like cerements,  
 Whilst the wave constantly  
 Drips from her clothing;  
 Take her up instantly,  
 Loving, not loathing!

Touch her not scornfully!  
 Think of her mournfully,  
 Gently and humanly—  
 Not of the stains of her;  
 All that remains of her  
 Now is pure womanly.

Make no deep scrutiny,  
 Into her mutiny,  
 Rash and undutiful;  
 Part all dishonor,  
 Death has left on her  
 Only the beautiful.

Still, for all slips of hers,—  
 One of Eve's family,—  
 Wipe those poor lips of hers,  
 Oozing so channily.

Loop up her tresses  
 Escaped from the comb,—  
 Her fair auburn tresses,—  
 Whilst wonderment guesses,  
 Where was her home?

Who was her father?  
 Who was her mother?  
 Had she a sister?  
 Had she a brother?  
 Or was there a dearer one  
 Still, and a nearer one  
 Yet, than all other?

Alas! for the rarity  
 Of Christian charity  
 Under the sun!  
 Oh, it was pitiful!  
 Near a whole city full,  
 Home she had none.

Sisterly, brotherly,  
 Fatherly, motherly  
 Feelings had changed,—  
 Love, by harsh evidence,  
 Thrown from its eminence;  
 Even God's providence  
 Seeming estranged.

Where the lamps quiver  
 So far in the river,  
 With many a light  
 From window and casement  
 From garret to basement,  
 She stood, with amazement,  
 Houseless by night.

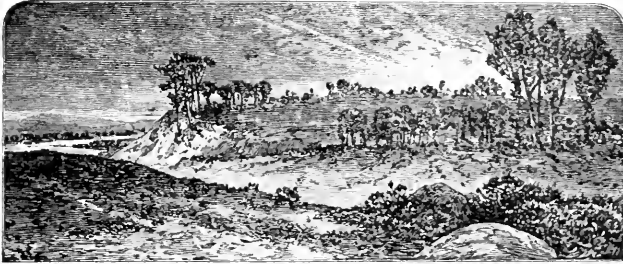
The bleak wind of March  
 Made her tremble and shiver ;  
 But not the dark arch,  
 Or the black, flowing river ;  
 Mad from life's history,  
 Glad to death's mystery,  
 Swift to be hurled—  
 Anywhere, anywhere  
 Out of the world !

In she plunged boldly,—  
 No matter how coldly  
 The rough river ran,—  
 Over the brink of it !  
 Picture it,—think of it  
 Dissolute man !  
 Lave in it, drink of it  
 Then, if you can !

Take her up tenderly,  
 Lift her with care ;  
 Fashioned so slenderly,  
 Young, and so fair !

Ere her limbs, frigidly,  
 Stiffen too rigidly,  
 Decently, kindly,  
 Smooth and compose them ;  
 And her eyes, close them,  
 Staring so blindly !—  
 Dreadfully staring  
 Through muddy impurity,  
 As when with the daring  
 Last look of despairing  
 Fixed on futurity.

Perishing gloomily,  
 Spurred by contumely,  
 Cold inhumanity,  
 Burning insanity,  
 Into her rest !  
 Cross her hands humbly,  
 As if praying dumbly,  
 Over her breast !  
 Owning her weakness,  
 Her evil behaviour,  
 And leaving, with meekness  
 Her sins to her Saviour !



## MORNING.

EDWARD EVERETT.

**A**S we proceeded, the timid approach of twilight became more perceptible; the intense blue of the sky began to soften; the smaller stars, like little children, went first to rest; the sister beams of the Pleiades soon melted together; but the bright constellations of the west and north remained unchanged. Steadily the wondrous transfiguration went on. Hands of angels hidden from mortal eyes shifted

the scenery of the heavens; the glories of night dissolved into the glories of dawn. The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle. Faint streaks of purple soon blushed along the sky; the whole celestial concave was filled with the inflowing tides of the morning light, which came pouring down from above in one great ocean of radiance; till at length, as we reached the Blue Hills, a flash of purple fire blazed out from above the horizon, and turned the dewy tear-drops of flower and leaf into rubies and diamonds. In a few seconds the everlasting gates of the morning were thrown wide open, and the lord of day, arrayed in glories too severe for the gaze of man, began his state.

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*THE PARTING LOVERS.*

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TRANSLATED FROM THE CHINESE BY WILLIAM R. ALGER.

<p><b>S</b>HE says, "The cock crows,—hark!"          He says, "No! still 't is dark."            She says, "The dawn grows bright,"          He says, "O no, my Light."            She says, "Stand up and say,          Gets not the heaven gray?"</p>	<p>He says, "The morning star          Climbs the horizon's bar."            She says, "Then quick depart;          Alas! you now must start;            But give the cock a blow          Who did begin our woe!"</p>
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*A WOMAN'S QUESTION.*

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ADELAIDE A. PROCTER.

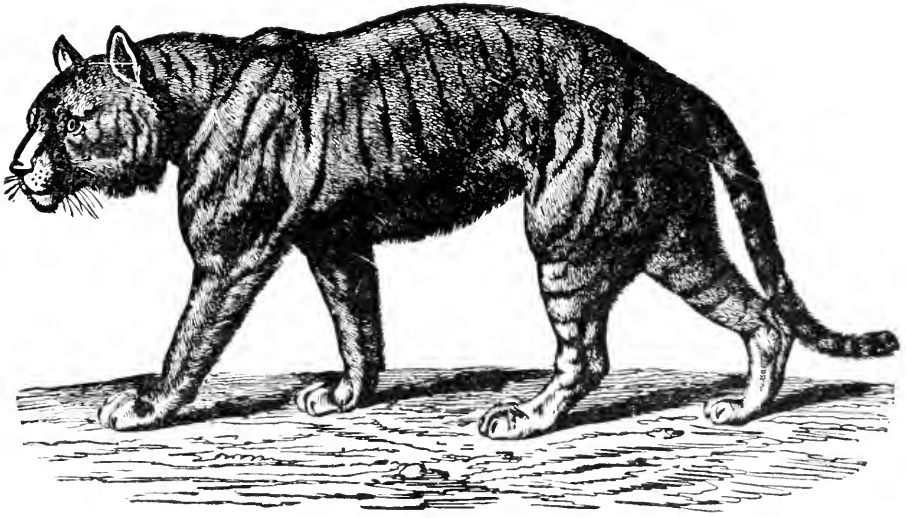
<p><b>B</b>EFORE I trust my fate to thee,          Or place my hand in thine,          Before I let thy future give          Color and form to mine,          Before I peril all for thee,          Question thy soul to night for me.</p>	<p>Does there within thy dimmest dreams          A possible future shine,          Wherein thy life could henceforth breathe,          Untouched, unshared by mine?          If so, at any pain or cost,          O, tell me before all is lost!</p>
<p>Break all slighter bond, nor feel          A shadow of regret:          Is there one link within the past          That hold- thy spirit yet?          Or is thy faith as clear and free          As that which I can pledge to thee?</p>	<p>Look deeper still: if thou canst feel,          Within thy inmost soul,          That thou hast kept a portion back,          While I have staked the whole,          Let no false pity spare the blow,          But in true mercy tell me so.</p>

Is there within thy heart a need  
That mine cannot fulfil?  
One chord that any other hand  
Could better wake or still?  
Speak now, lest at some future day  
My whole life wither and decay.

Lives there within thy nature hid  
The demon-spirit, change,  
Shedding a passing glory still  
On all things new and strange?  
It may not be thy fault alone,—  
But shield my heart against thine own.

Couldst thou withdraw thy hand one day  
And answer to my claim,  
That fate, and that to-day's mistake,—  
Not thou,—had been to blame?  
Some soothe their conscience thus; but thou  
Wilt surely warn and save me now.

Nay, answer *not*,—I dare not hear,  
The words would come too late;  
Yet I would spare thee all remorse,  
So comfort thee, my fate:  
Whatever on my heart may fall,  
Remember I *would* risk it all!



### THE TIGER.

WILLIAM BLAKE.

**T**IGER! tiger! burning bright,  
In the forest of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?

In what distant deeps or skies  
Burned the ardor of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?

And what shoulder, and what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand forged thy dread feet?

What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? What dread grasp  
Dare its deadly terrors clasp?

When the stars threw down their spears,  
And watered heaven with their tears,  
Did God smile his work to see?  
Did He who made the lamb make thee?

Tiger! tiger! burning bright,  
In the forest of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry.



THE CHURCH WINDOW.

INO. W. GOETHE.

**T**HE minster window, richly glowing  
With many a gorgeous stain and dye,  
Itself a parable, is showing  
The might, the power of Poesy.

Look on it from the open square,  
And it is only dark and dreary;  
You blockhead views it always there,  
And vows its aspect makes him weary.

But enter once the holy portal—  
What splendor bursts upon the eye!  
There symbols, deeds and forms immortal,  
Are blazing forth in majesty.

Be thankful, you who have the gift  
To read and feel each sacred story;  
And, oh! be reverent, when you lift  
Your eyes to look on heavenly glory.

POOR LITTLE JOE.

P. ARKWRIGHT.

**D**ROP yer eyes wide open, Joey,  
For I've brought you sumpin' great,  
Apples! No a heap, right better!  
Don't you take no int'rest? Wait!  
Flowers, Joe! I know'd you'd like  
'em—

Ain't them scrumptious? Ain't them high?  
Tears, my boy? Wot's them fur, Joey?  
There— poor little Joe!— don't cry!  
I was skippin' past a winder,  
Where a bang up lady sot,

All amongst a lot of bushes—  
 Each one climbin' from a pot;  
 Every bush had flowers on it—  
*Pretty!* Mebbe not! Oh, no!  
 Wish you could a seen 'em growin',  
 It was sich a stunnin' show.

Well, I thought of you, poor feller,  
 Lyin' here so sick and weak,  
 Never knowin' any comfort,  
 And I puts on lots o' cheek.  
 "Missus," says I, "If you please, mum,  
 Could I ax you for a rose?  
 For my little brother, missus—  
 Never seed one, I suppose."

Then I told her all about you,—  
 How I bringed you up—poor Joe!  
 (Lackin' women folks to do it.)  
 Sich a' imp you was, you know—  
 Till yer got that awful tumble,  
 Jist as I had broke yer in.  
 (Hard work, too,) to earn yer livin'  
 Blackin' boots for honest tin.

How that tumble crippled of you.  
 So's you couldn't hyper much—  
 Joe, it hurted when I seen you  
 Fur the first time with yer crutch.  
 "But," I says, "he's laid up now, mum,  
 'Pears to weaken every day;"  
 Joe, she up and went to cuttin'—  
 That's the how of this bokay.

Say! It seems to me, ole feller,  
 You is quite yerself to-night;  
 Kind o' chirk—it's been a fortnit  
 Sence yer eyes has been so bright.  
*Better?* Well, I'm glad to hear it!  
 Yes, they're mighty pretty, Joe.  
*Smellin' of 'em's made you happy?*  
 Well, I thought it would, you know!

Never see the country, did you?  
 Flowers growin' everywhere!  
 Some time when you're better, Joey,  
 Mebbe I kin take you there.  
*Flowers in heaven?* 'M—I s'pose so;  
 Dunno much about it, though;  
 Ain't as fly as wot I might be  
 On them topics, little Joe.

But I've heard it hinted somewheres  
 That in heaven's golden gates  
 Things is everlastin' cheerful—  
 B'lieve that's wot the Bible states.  
 Likewise, there folks don't git hungry,  
 So good people, when they dies,  
 Finds themselves well fixed forever—  
 Joe, my boy, wot ails yer eyes?

Thought they looked a little sing'ler.  
 Oh, no! Don't you have no fear;  
 Heaven was made fur such as you is—  
 Joe, wot makes you look so queer?  
 Here—wake up! Oh, don't look that way!  
 Joe! My boy! Hold up yer head!  
 Here's yer flowers—you dropped 'em Joe;  
 Oh, my God, can Joe be dead?

## THE LITTLE EVANGELIST.

HARRIET BEECHER STOWE.



COME here, 'Topsy, you monkey!" said St. Clare, calling the child up to him.

Topsy came up: her round, hard eyes glittering and blinking with a mixture of apprehensiveness and their usual odd drollery. "What makes you behave so?" said St. Clare, who could not help being amused with the child's expression.

"Spects it's my wicked heart," said Topsy, demurely; "Miss Feely says so."

"Don't you see how much Miss Ophelia has done for you? She says she has done every thing she can think of."

"Lor, yes, Mas'r! old Missus used to say so, too. She whipped me a heap harder, and used to pull my har, and knock my head agin the door; but it didn't do me no good! I spects, if they's to pull every spear o' har out o' my head it wouldn't do no good, neither—I's so wicked! Laws! I's nothin' but a nigger, no ways!"

"Well, I shall have to give her up," said Miss Ophelia; "I can't have that trouble any longer."

"Well, I'd just like to ask one question," said St. Clare.

"What is it?"

"Why, if your Gospel is not strong enough to save one heathen child, that you can have at home here, all to yourself, what's the use of sending one or two poor missionaries off with it among thousands of just such? I suppose this child is about a fair sample of what thousands of your heathen are."

Miss Ophelia did not make an immediate answer; and Eva, who had stood a silent spectator of the scene thus far, made a silent sign to Topsy to follow her. There was a little glass room at the corner of the verandah, which St. Clare used as a sort of reading-room; and Eva and Topsy disappeared into this place.

"What's Eva going about now?" said St. Clare; "I mean to see."

And advancing on tiptoe, he lifted up a curtain that covered the glass door, and looked in. In a moment, laying his finger on his lips, he made a silent gesture to Miss Ophelia to come and look. There sat the two children on the floor, with their side faces towards them, Topsy with her usual air of careless drollery and unconcern; but opposite to her, Eva, her whole face fervent with feeling, and tears in her large eyes.

"What does make you so bad, Topsy? Why won't you try and be good? Don't you love *anybody*, Topsy?"

"Dunno nothin' 'bout love; I loves candy and sich, that's all," said Topsy.

"But you love your father and mother?"

"Never had none, ye know. I telled ye that, Miss Eva."

"Oh, I know," said Eva, sadly; "but had you any brother, or sister, or aunt, or—"

"No, none on 'em—never had nothin' nor nobody."

"But, Topsy, if you'd only try and be good, you might—"



"Couldn't never be nothin' but a nigger if I war ever so good," said Topsy. "If I could be skinned, and come white, I'd try then."

"But people can love you, if you are black, Topsy. Miss Ophelia would love you, if you were good."

Topsy gave a short, blunt laugh that was her common mode of expressing incredulity.

"Don't you think so?" said Eva.

"No; she can't bar me, 'cause I'm a nigger—she'd 's soon have a toad touch her! There can't nobody love niggers, and niggers can't do nothin'! I don't care," said Topsy, beginning to whistle.

"Oh, Topsy, poor child, I love you!" said Eva, with a sudden burst of feeling, and laying her little thin, white hand on Topsy's shoulder; "I love you, because you haven't had any father, or mother or friends; because you've been a poor, abused child! I love you, and I want you to be good. I am very unwell, Topsy, and I think I sha'n't live a great while; and it really grieves me to have you be so naughty. I wish you would try to be good for my sake—it's only a little while I shall be with you."

The round, keen eyes of the black child were overcast with tears—large, bright drops rolled heavily down, one by one, and fell on the little white hand. Yes, in that moment a ray of real belief, a ray of heavenly love had penetrated the darkness of her heathen soul! She laid her head down between her knees, and wept and sobbed—while the beautiful child, bending over her, looked like the picture of some bright angel stooping to reclaim a sinner.

"Poor Topsy!" said Eva, "Don't you know that Jesus loves all alike? He is just as willing to love you as me. He loves you just as I do—only more, because He is better. He will help you to be good; and you can go to heaven at last, and be an angel forever, just as much as if you were white. Only think of it, Topsy! *you* can be one of those spirits bright, Uncle Tom sings about."

"O, dear Miss Eva, dear Miss Eva!" said the child; "I will try; I never did care nothin' about it before."

St. Clare, at that instant, dropped the curtain. "It puts me in mind of mother," he said to Miss Ophelia. "It is true what she told me; if we want to give sight to the blind, we must be willing to do as Christ did—call them to us, and *put our hands on them.*"

"I've always had a prejudice against negroes," said Miss Ophelia, "and it's a fact, I never could bear to have that child touch me; but I didn't think she knew it."

"Trust any child to find that out," said St. Clare; "there's no keep-

ing it from them. But I believe that all the trying in the world to benefit a child, and all the substantial favors you can do them, will never excite one emotion of gratitude while that feeling of repugnance remains in the heart—it's a queer kind of a fact—but so it is."

"I don't know how I can help it," said Miss Ophelia; "they *are* disagreeable to me—this child in particular—how can I help feeling so?"

"Eva does, it seems."

"Well, she is so loving! After all though, she's no more than Christ like," said Miss Ophelia; "I wish I were like her. She might teach me a lesson."

"It wouldn't be the first time a little child has been used to instruct an old disciple, if it *were* so," said St. Clare.

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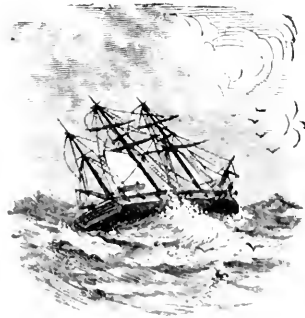
### THE SEA.

BARRY CORNWALL.

**T**HE sea! the sea! the open sea!  
 The blue, the fresh, the ever free!  
 Without a mark, without a bound,  
 It runneth the earth's wide region  
 round;  
 It plays with the clouds; it mocks  
 the skies;  
 Or like a cradled creature lies.

I'm on the sea! I'm on the sea!  
 I am where I would ever be!  
 With the blue above, and the blue below,  
 And silence where-so'er I go;  
 If a storm should come and wake the deep,  
 What matter? I shall ride and sleep.  
 I never was on the dull tame shore,  
 But I love the great sea more and more,

And backward flew to her billowy breast,  
 Like a bird that seeketh its mother's nest



And a mother she was, and is to me,  
 For I was born on the open sea.

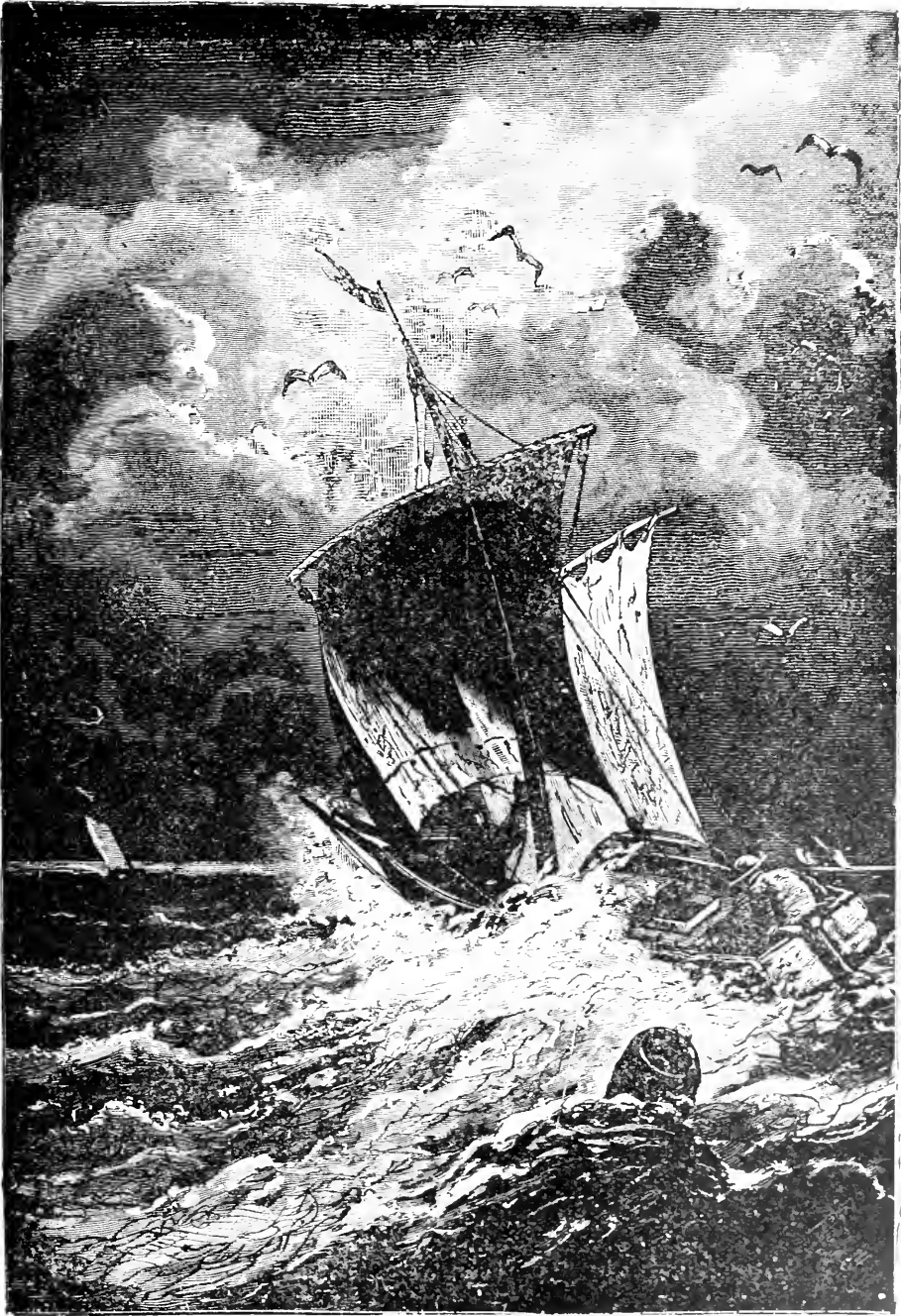
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### THE CAVE OF SILVER.

FITZ-JAMES O'BRIEN.

**S**Eek me the cave of silver!  
 Find me the cave of silver!  
 Rattle the cave of silver!  
 Said Hilda to Brok the Bold;

So you may kiss me often;  
 So you may ring my finger;  
 So you may bind my true love  
 In the round hoop of gold!



‘I love, O, how I love to ride  
On the fierce foaming burst

Where every mad wave draws the ship  
And whistles aloft its tempest tune.”



Bring me no skins of foxes ;  
 Bring me no beds of eider ;  
 Boast not your fifty vessels  
     That fish in the northern sea ;  
 For I would lie upon velvet,  
 And sail in a golden galley,  
 And naught but the cave of silver  
     Will win my true love for thee.

Rena, the witch, hath told me  
 That up in the wild Lapp moun-  
     tains  
 There lieth a cave of silver,  
     Down deep in a valley-side ;  
 So gather your lance and rifle,  
 And speed to the purple pastures,  
 And seek ye the cave of silver  
     As you seek me for your bride.

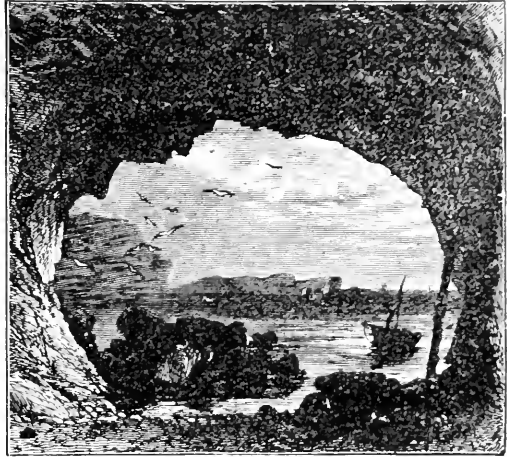
I go said Brok, right proudly ;  
 I go to the purple pastures,  
 To seek for the cave of silver  
     So long as my life shall hold ;  
 But when the keen Lapp arrows  
 Are fleshed in the heart that  
     loves you,  
 I'll leave my curse on the woman  
     Who slaughtered Brok the Bold'

But Ilda laughed as she shifted  
 The Bergen scarf on her shoulder,  
 And pointed her small white finger  
     Right up at the mountain gate ;  
 And cried, O my gallant sailor,  
 You're brave enough to the fishes,  
 But the Lappish arrow is keener  
     Than the back of the thorny skate

The Summer passed, and the Winter  
 Came down from the icy ocean :  
 But back from the cave of silver  
     Returned not Brok the Bold :

And Ilda waited and waited,  
 And sat at the door till sunset,  
 And gazed at the wild Lapp mountains  
     That blackened the skies of gold.

I want not a cave of silver !  
 I care for no caves of silver !



O far beyond caves of silver  
     I pine for my Brok the Bold !  
 O ye strong Norwegian gallants,  
 Go seek for my lovely lover,  
 And bring him to ring my finger  
     With the round hoop of gold !

But the brave Norwegian gallants  
 They laughed at the cruel maiden,  
 And left her sitting in sorrow,  
     Till her heart and her face grew old ;  
 While she moaned of the cave of silver,  
 And moaned of the wild Lapp mountains,  
 And him who never will ring her  
     With the round hoop of gold !

LORD DUNDREARY AT BRIGHTON.



BRIGHTON is filling fast now. You see dwoves of ladies ewevy day on horseback, widing about in all diwections. By the way, I—I muthn't forget to mention that I met those two girls that always

laugh when they thee me, at a tea-fight. One of 'em—the young one—told me, when I was intwoduced to her,—in—in confidence, mind,—that she had often heard of me and of my *widdles*. Tho you thee I'm getting quite a weputathun that way. The other morning at Mutton's, she wath ch-chaffing me again, and begging me to tell her the lateth thing in widdles. Now I hadn't heard any mythelf for thome time, tho I couldn't give her any *wevy* great novelty, but a fwiend of mine made one lath theason which I thought wather neat, tho I athked her, When ith a jar not a jar? Thingularly enough, the moment she heard thith widdle she burtht out laughing behind her pocket handkerchief!

"Good gwacious! what'th the matter?" said I. "Have you ever heard it before?"

"Never," she said, "in that form; do *please* tell me the answer."

So I told her,—When it ith a door! Upon which she—she went off again into hystewics. I—I—I—never *did* see such a girl for laughing. I know it's a good widdle, but I didn't think it would have such an effect as *that*.

By the way, Sloper told me afterwards that he thought *he* had heard the widdle before, somewhere, but it was put in a different way. He said it was: When ith a door not a door?—and the answer, When it ith ajar!

I—I've been thinking over the matter lately, and though I dare thay it—d—don't much matter which way the question is put, still—pwaps the last f—form is the beth. It—it seems to me to *wead* better. What do you think?

Now I weckomember, I made thuch a jolly widdle the other day on the Ethplanade. I thaw a fellah with a big New—Newfoundland dog, and he intphired me—the dog, you know, not the fellah,—he wath a lunatic. I'm keeping the widdle but I don't mind telling *you*.

Why does a dog waggle his tail? Give it up? I think motht fellahs will give that up!

You thee the dog waggles his tail becauth the dog's stwonger than the tail. If he wathn't the tail would waggle the dog!

Ye—eth,—that'th what I call a widdle. If I can only wecollect him, I shall athtonish those two girls thome of these days.

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## THE EAGLE.

TENNYSON.



E chaps the crag with hooked hands,  
 Clings to the sun in lonely land,  
 Ringed with the azure world he stands

The wrinkled sea beneath him crawls;  
 He watches from his mountain walls,  
 And like a thunder-bolt he falls

## THE BLIND BOY.

COLLEY CIBBER.



SAY what is that thing called Light,  
Which I must ne'er enjoy?  
What are the blessings of the sight,  
O, tell your poor blind boy!

You talk of wondrous things you see,  
You say the sun shines bright;  
I feel him warm, but how can he  
Or make it day or night?

My day or night myself I make  
Whene'er I sleep or play;

And could I ever keep awake  
With me 't were always day.

With heavy sighs I often hear  
You mourn my hapless woe;  
But sure with patience I can bear  
A loss I ne'er can know.

Then let not what I cannot have  
My cheer of mind destroy:  
Whilst thus I sing, I am a king,  
Although a poor blind boy.

## THE PAUPER'S FUNERAL.

CHARLES DICKENS.



HERE was no fire in the room; but a man was crouching mechanically over the empty stove. An old woman, too, had drawn a stool to the cold hearth, and was sitting beside him. There were some ragged children in another corner; and in a small recess, opposite the door, there lay upon the ground something covered with an old blanket. Oliver shuddered as he cast his eyes towards the place, and crept involuntarily closer to his master; for, though it was covered up, the boy *felt* that it was a corpse.

The man's face was thin and very pale: his hair and beard were grizzly, and his eyes were bloodshot. The old woman's face was wrinkled, her two remaining teeth protruded over her under lip, and her eyes were bright and piercing.

"Nobody shall go near her," said the man, starting fiercely up as the undertaker approached the recess. "Keep back! d—n you—keep back, if you've a life to lose!"

"Nonsense, my good man," said the undertaker, who was pretty well used to misery in all its shapes—"nonsense!"

"I tell you," said the man, "clenching his hands and stamping furiously on the floor—"I tell you I won't have her put into the ground. She couldn't rest there. The worms would worry—not eat her—she is so worn away."

The undertaker offered no reply to this raving, but producing a tape from his pocket, knelt down for a moment by the side of the body.

"Ah!" said the man, bursting into tears, and sinking on his knees at the feet of the dead woman; "kneel down, kneel down; kneel around her every one of you, and mark my words. I say she starved to death. I never knew how bad she was till the fever came upon her, and then her bones were starting through the skin. There was neither fire nor candle; she died in the dark—in the dark! She couldn't even see her children's faces, though we heard her gasping out their names. I begged for her in the streets, and they sent me to prison. When I came back she was dying; and all the blood in my heart has dried up, for they starved her to death. I swear it before the God that saw it—they starved her!" He twined his hands in his hair, and with a loud scream rolled grovelling upon the floor, his eyes fixed, and the foam gushing from his lips.

The terrified children cried bitterly; but the old woman, who had hitherto remained as quiet as if she had been wholly deaf to all that passed, menaced them into silence; and having unloosened the man's cravat, who still remained extended on the ground, tottered towards the undertaker.

"She was my daughter," said the old woman, nodding her head in the direction of the corpse, and speaking with an idiotic leer more ghastly than even the presence of death itself. "Lord, Lord! well it *is* strange that I who gave birth to her, and was a woman then, should be alive and merry now, and she lying so cold and stiff! Lord, Lord!—to think of it; it's as good as a play, as good as a play!"

As the wretched creature mumbled and chuckled in her hideous merriment, the undertaker turned to go away.

"Stop, stop!" said the old woman in a loud whisper. "Will she be buried to-morrow, or next day, or to-night? I laid her out, and I must walk, you know. Send me a large cloak; a good warm one, for it is bitter cold. We should have cake and wine, too, before we go! Never mind: send some bread; only a loaf of bread and a cup of water. Shall we have some bread, dear?" she said eagerly, catching at the undertaker's coat as he once more moved towards the door.

"Yes, yes," said the undertaker; "of course: anything, everything." He disengaged himself from the old woman's grasp, and, dragging Oliver after him, hurried away.

The next day—the family having been meanwhile relieved with a half-quartern loaf, and a piece of cheese, left with them by Mr. Bumble himself—Oliver and his master returned to the miserable abode, where Mr. Bum-



ble had already arrived, accompanied by four men from the work-house who were to act as bearers. An old black cloak had been thrown over the rags of the old woman and the man; the bare coffin having been screwed down, was then hoisted on the shoulders of the bearers, and carried down stairs into the street.

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*RUTH.*

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THOMAS HOOD.

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**S**HE stood breast high amid the corn,  
 Clasped by the golden light of morn,  
 Like the sweetheart of the sun,  
 Who many a glowing kiss hath won.

On her cheek an autumn flush  
 Deeply ripened;—such a blush  
 In the midst of brown was born,  
 Like red poppies grown with corn.

Round her eyes her tresses fell,—  
 Which were blackest none could tell;

But long lashes veiled a light  
 That had else been all too bright.

And her hat, with shady brim,  
 Made her tressy forehead dim;—  
 Thus she stood amid the stooks,  
 Praising God with sweetest looks.

Sure, I said, Heaven did not mean  
 Where I reap thou shouldst but glean;  
 Lay thy sheaf adown and come,  
 Share my harvest and my home.

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*WHAT CONSTITUTES A STATE?*

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SIR WILLIAM JONES.

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**W**HAT constitutes a state?  
 Not high-raised battlement or  
 labored mound,  
 Thick wall or moated gate;  
 Not cities proud with spires and  
 turret-crowned;  
 Not bays and broad-armed ports,  
 Where, laughing at the storm, rich navies  
 ride;  
 Not starred and spangled courts,  
 Where low-browed baseness wafts perfume  
 to pride.

No:—men, high-minded men,  
 With powers as far above dull brutes endued  
 In forest, brake, or den,

As beasts excel cold rocks and brambles rule,  
 Men who their duties know,  
 But know their rights, and, knowing, dare  
 maintain,  
 Prevent the long-aimed blow,  
 And crush the tyrant while they rend the  
 chain;

These constitute a state;  
 And sovereign law, that state's collected will  
 O'er thrones and globes elate,  
 Sits empress, crowning good, repressing ill,  
 Smit by her sacred frown,  
 The fiend. Dissension, like a vapor sinks;  
 And e'en the all-dazzling crown  
 Hides his faint rays, and at her bidding  
 shrinks;

Such was this heaven-loved isle,  
Than Lesbos fairer and the Cretan shore!  
No more shall freedom smile?

Shall Britons languish and be men no more? ;

Since all must life resign,  
Those sweet rewards which decorate the brave  
'T is folly to decline,  
And steal inglorious to the silent grave

### THE REAPER.

WILLIAM WORDSWORTH.

**B**EHOLD her single in the field,  
Yon solitary Highland Lass!  
Reaping and singing by herself;  
Stop here, or gently pass!  
Alone she cuts and binds the grain,  
And sings a melancholy strain;  
O listen! for the vale profound  
Is overflowing with the sound



No nightingale did ever chant  
More welcome notes to weary bands  
Of travelers in some shady haunt

Among Arabian sands;  
No sweeter voice was ever heard  
In spring-time from the cuckoo-bird  
Breaking the silence of the seas  
Among the farthest Hebrides.

Will no one tell me what she sings?  
Perhaps the plaintive numbers flow  
For old, unhappy, far-off things,  
And battles long ago:  
Or is it some more humble lay,  
Familiar matter of to-day?  
Some natural sorrow, loss, or pain,  
That has been—and may be again!

Whate'er the theme, the maiden sang  
As if her song could have no ending;  
I saw her singing at her work,  
And o'er the sickle bending;  
I listened till I had my fill;  
And as I mounted up the hill  
The music in my heart I bore  
Long after it was heard no more.

### THE DOOR-STEP.

EDMUND CLARENCE STEDMAN.

**T**HE conference meeting through at last,  
We boys around the vestry waited,  
To see the girls come tripping past  
Like snow-birds willing to be  
mated

Not braver he that leaps the wall,  
By level musket-flashes litten,

Than I, who stepped before them all  
Who longed to see me get the mitten

But no, she blushed and took my arm!  
We let the old folks have the highway,  
And started toward the Maple Farm,  
Along a kind of lovers' by-way.

I can't remember what we said,  
 'Twas nothing worth a song or story,  
 Yet that rude path by which we sped  
 Seemed all transformed and in a glory.

The little hand outside her muff—  
 O sculptor, if you could but mould it  
 So slightly touched my jacket-cuff,  
 To keep it warm I had to hold it.



The snow was crisp beneath our feet,  
 The moon was full, the fields were gleaming;  
 By hood and tippet sheltered sweet  
 Her face with youth and health was beaming.

To have her with me there—al to  
 'Twas love and fear and triumph  
 blended:  
 At last we reached the foot-worn stone  
 Where that delicious journey ended.

<p>She shook her ringlets from her hood,          And with a "Thank you Ned," dissembled,          But yet I knew she understood          With what a daring wish I trembled.</p> <p>A cloud passed kindly overhead,          The moon was slyly peeping through it,          Yet hid its face, as if it said,          "Come, now or never, do it, do it!"</p>	<p>My lips till then had only known          The kiss of mother and of sister,          But somehow full upon her own          Sweet, rosy, darling mouth—I kissed her!</p> <p>Perhaps 'twas boyish love, yet still,          O listless woman! weary lover!          To feel once more that fresh wild thrill,          I'd give—But who can live youth over?</p>
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*SONNET FROM THE PORTUGUESE.*

ELIZABETH B. BROWNING.

<p><b>F</b>IRST time he kissed me, he but only          kissed          The fingers of this hand wherewith I          write;          And, ever since, it grew more clean and          white,          Slow to world-greetings, quick with its          "O list!"</p> <p>When the angels speak. A ring of amethyst          I could not wear here, plainer to my sight          Than that first kiss. The second passed in          height</p>	<p>The first, and sought the forehead, and had          missed,          Half falling on the hair. O, beyond need!          That was the chrisom of love, which love's          own crown,          With sanctifying sweetness, did precede.          The third upon my lips was folded down          In perfect, purple state: since when, in          deed,          I have been proud, and said, "My love, my          own!"</p>
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*REGULUS TO THE ROMAN SENATE.*

**I**LL does it become *me*, O Senators of Rome,—ill does it become Regulus, after having so often stood in this venerable assembly clothed with the supreme dignity of the Republic, to stand before you a captive,—the captive of Carthage. Though outwardly I am free, though no fetters encumber the limbs, or gail the flesh,—yet the heaviest of chains,—the pledge of a Roman Consul,—makes me the bond-man of the Carthaginians. They have my promise to return to them, in the event of the failure of this, their embassy. My life is at their mercy. My honor is my own;—a possession which no reverse of fortune can jeopard; a flame which imprisonment cannot stifle, time cannot dim, death cannot extinguish.

Of the train of disasters which followed close on the unexampled successes of our arms,—of the bitter fate which swept off the flower of

our soldiery, and consigned me, your General, wounded and senseless, to Carthaginian keeping,—I will not speak. For five years, a rigorous captivity has been my portion. For five years, the society of family and friends, the dear amenities of home, the sense of freedom, and the sight of country, have been to me a recollection and a dream,—no more. But during that period Rome has retrieved her defeats. She has recovered under Metellus what under Regulus she lost. She has routed armies. She has taken unnumbered prisoners. She has struck terror into the heart of the Carthaginians, who have now sent me hither with their ambassadors to sue for peace, and to propose that, in exchange for me, your former Consul, a thousand common prisoners of war shall be given up. You have heard the ambassadors. Their intimations of some unimaginable horror, I know not what, impending over myself, should I fail to induce you to accept their terms, have strongly moved your sympathies in my behalf. Another appeal, which I would you might have been spared, has lent force to their suit. A wife and children, threatened with widowhood and orphanage, weeping and despairing, have knelt at your feet on the very threshold of the Senate-chamber:—Conscript Fathers! shall not Regulus be saved? Must he return to Carthage to meet the cruelties which the ambassadors brandish before our eyes? With one voice you answer, No!

Countrymen! Friends! For all that I have suffered,—for all that I may have to suffer,—I am repaid in the compensation of this moment! Unfortunate you may hold me; but O, not undeserving! Your confidence in my honor survives all the ruin that adverse fortune could inflict. You have not forgotten the past. Republics are not ungrateful. May the thanks I cannot utter bring down blessings from the gods on you and Rome!

Conscript Fathers! There is but one course to be pursued. Abandon all thought of peace. Reject the overtures of Carthage. Reject them wholly and unconditionally. What! give back to her a thousand able-bodied men, and receive in return this one attenuated, war-worn, fever-wasted frame,—this weed, whitened in a dungeon's darkness, pale and sapless, which no kindness of the sun, no softness of the summer breeze, can ever restore to health and vigor? It must not,—it shall not be! O! were Regulus what he was once, before captivity had unstrung his sinews and enervated his limbs, he might pause,—he might proudly think he were well worth a thousand of the foe; he might say, "Make the exchange! Rome shall not lose by it!" But now, alas! now 'tis gone,—that impetuosity of strength, which could once make him a leader indeed, to penetrate a phalanx or guide a pursuit. His very armor would be a burthen now.

His battle-cry would be drowned in the din of the onset. His sword would fall harmless on his opponent's shield. But if he cannot *live*, he can at least *die* for his country. Do not deny him this supreme consolation. Consider: every indignity, every torture, which Carthage shall heap on his dying hours, will be better than a trumpet's call to your armies. They will remember only Regulus, their fellow-soldier and their leader. They will regard only his services to the Republic. Tunis, Sardinia, Sicily,—every well-fought field, won by *his* blood and *theirs*—will flash on their remembrance, and kindle their avenging wrath. And so shall Regulus, though dead, fight as he never fought before against the foe.

Conscript Fathers! There is another theme. My family,—forgive the thought! To you and to Rome I confide them. I leave them no legacy but my name,—no testament but my example.

Ambassadors of Carthage! I have spoken, though not as you expected. I am your captive. Lead me back to whatever fate may await me. Doubt not that you shall find, to Roman hearts, country is dearer than life, and integrity more precious than freedom!

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### LEFT ALONE AT EIGHTY.

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ALICE ROBBINS.

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WHAT and you say, dear —breakfast? — And I am eighty, dear Lord, to-day,  
 Somehow I've slept too late;      Too old to be left alone!  
 You are very kind, dear Effie;      Oh, heart of love! so still and cold.  
 Go tell them not to wait.      Oh, precious lips so white!  
 I'll die as quick as ever I can,      For the first sad hours in sixty years,  
 My old hands tremble sore,      You were out of my reach last night.  
 And Polly, who used to help, dear  
     heart  
     You've cut the flower. You're very kind;  
     She rooted it last May.  
     It was only a slip; I pulled the rose,  
     And threw the stem away.  
     But she, sweet thrifty soul, bent down,  
     And planted it where she stood.  
     "Dear, maybe the flowers are living," she  
     said  
     "A-leep in this bit of wood!"  
 I can't rest, dear — I cannot rest;  
 Let the old man have his will,  
 And wander from porch to garden post—  
 The house is so deathly still; —

Put up the old pipe, deary,  
 I'm so in a smoke to-day,  
 It's not so late and fright'ned,  
 And don't know what to say,  
 Its hole's gone in the floor where  
 And I never see it no more.  
 I never see it but at one moment  
 In all my life no more.  
 The house is so deathly still to-day, long,  
 And the old man's feet will blow;

Wander, and long for a sight of the gate  
 She has left ajar for me;  
 We had got so used to each other, dear,  
 So used to each other, you see.  
 Sixty years, and so wise and good,  
 She made me a better man;  
 From the moment I kissed her fair young face,  
 Our lover's life began.  
 And seven fine boys she has given me,  
 And out of the seven not one  
 But the noblest father in all the land  
 Would be proud to call his son,  
 Oh, well, dear Lord, I'll be patient!  
 But I feel sore broken up;

At eighty years it's an awesome thing  
 To drain such a bitter cup.  
 I know there's Joseph, and John, and Hal,  
 And four good men beside;  
 But a hundred sons couldn't be to me,  
 Like the woman I made my bride.  
 My little Polly—so bright and fair!  
 So winsome and good and sweet!  
 She had roses twined in her sunny hair,  
 And white shoes upon her feet;  
 And I held her hand—was it yesterday  
 That we stood up to be wed?  
 And—no, I remember, I'm eighty to-day,  
 And my dear wife Polly is *dead*.

## SOMETIME.

MARY RILEY SMITH.

**S**OMETIME, when all life's lessons  
 have been learned,  
 And sun and stars forevermore have  
 set,  
 The things which our weak judg-  
 ments here have spurned—  
 The things o'er which we grieved  
 with lashes wet—  
 Will flash before us out of life's dark night,  
 As stars shine most in deepest tints of blue,  
 And we shall see how all God's plans were  
 right,  
 And how what seemed reproof was love  
 most true.  
 And we shall see how while we frown and  
 sigh,  
 God's plans go on as best for you and me;  
 How, when we called, he heeded not our cry,  
 Because his wisdom to the end could see,  
 And e'en as prudent parents disallowed  
 Too much of sweet to craving babyhood,  
 So God, perhaps, is keeping from us now  
 Life's sweetest things, because it seemeth  
 good.  
 And if sometimes commingled with life's wine,  
 We find the wormwood, and rebel and  
 shrink,

Be sure a wiser hand than yours or mine  
 Pours out this potion for our lips to drink;  
 And if some friend we love is lying low  
 Where human kisses cannot reach his face,  
 Oh, do not blame the loving Father so,  
 But wear your sorrows with obedient grace.  
 And you shall shortly know that lengthened  
 breath  
 Is not the sweetest gift God sends his friends,  
 And that sometimes the sable pall of death  
 Conceals the fairest boon his love can send.  
 If we could push ajar the gates of life,  
 And stand within and all God's workings  
 see,  
 We could interpret all this doubt and strife,  
 And for each mystery could find a key.  
 But not to-day. Then be content, poor heart,  
 God's plans, like lilies, pure and white un-  
 fold;  
 We must not tear the close shut leaves apart—  
 Time will reveal the calyxes of gold;  
 And if through patient toil we reach the land  
 Where tired feet, with sandals loosed, may  
 rest,  
 When we shall clearly know and understand,  
 I think that we will say, "God knew the  
 best."



SONG OF BIRDS.

THOMAS HEYWOOD.



<p> <b>D</b>ACK, clouds, away! and welcome, day!          With night we banish sorrow;          Sweet air, blow soft! mount lark, aloft!          To give my love good morrow.          Wings from the wind to please her mind,          Notes from the lark I'll borrow;          Bird, prune thy wing! nightingale, sing!          To give my love good morrow:          To give my love good morrow          Notes from them all I'll borrow.       </p>	<p>         Wake from thy rest, robin red-breast!          Sing, birds, in every furrow!          And from each hill let music shrill          Give my fair love good morrow.          Blackbird and thrush in every bush,          Stare, linnet, and cock sparrow          You pretty elves, among yourselves,          Sing my fair love good morrow          To give my love good morrow          Sing, birds, in every furrow.       </p>
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## WIDOW MALONE.

CHARLES LEVER.

<p><b>D</b>ID you hear of the Widow Malone, Ohone! Who lived in the town of Athlone, Alone! O, she melted the hearts Of the swains in them parts: So lovely the Widow Malone, Ohone!</p> <p>So lovely the Widow Malone.</p> <p>Of lovers she had a full score, Or more, And fortunes they all had galore, In store; From the minister down To the clerk of the Crown All were courting the Widow Malone, Ohone!</p> <p>All were courting the Widow Malone.</p> <p>But so modest was Mistress Malone, 'T was known That no one could see her alone, Ohone!</p> <p>Let them ogle and sigh, They could ne'er catch her eye, So bashful the Widow Malone, Ohone!</p> <p>So bashful the Widow Malone.</p>	<p>Till one Mither O'Brien, from Clare, (How quare! It's little for blushing they care Down there.) Put his arm round her waist,— Gave ten kisses at last,— "O," says he, "you're my Molly Malone, My own! O," says he, "you're my Molly Malone!"</p> <p>And the widow they all thought so shy, My eye! Ne'er thought of a simper or sigh,— For why? But, "Lucius," says she, "Since you've now made so free, You may marry your Mary Malone, Ohone! You may marry your Mary Malone."</p> <p>There's a moral contained in my song, Not wrong; And one comfort, it's not very long, But strong,— If for widows you die, Learn to kiss, not to sigh; For they're all like sweet Mistress Malone, Ohone!</p> <p>O, they're all like sweet Mistress Malone!</p>
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## MR. PICKWICK IN THE WRONG ROOM.

CHARLES DICKENS.

**D**EAR me, it's time to go to bed. It will never do, sitting here. I shall be pale to-morrow, Mr. Pickwick!"

At the bare notion of such a calamity, Mr. Peter Magnus rang the bell for the chambermaid; and the striped bag, the red bag, the leather hat-box, and the brown-paper parcel, having been conveyed to his bed-room, he retired in company with a japanned candlestick to one side of the house, while Mr. Pickwick, and another japanned

candlestick, were conducted through a multitude of tortuous windings, to another.

"This is your room, sir," said the chambermaid.

"Very well," replied Mr. Pickwick, looking round him. It was a tolerably large double-bedded room, with a fire; upon the whole, a more comfortable-looking apartment than Mr. Pickwick's short experience of the accommodations of the Great White Horse had led him to expect.

"Nobody sleeps in the other bed, of course," said Mr. Pickwick.

"Oh, no, sir."

"Very good. Tell my servant to bring me up some hot water at half-past eight in the morning, and that I shall not want him any more to-night."

"Yes, sir." And bidding Mr. Pickwick good-night, the chambermaid retired, and left him alone.

Mr. Pickwick sat himself down in a chair before the fire, and fell into a train of rambling meditations, when he recollected he had left his watch on the table down stairs. The possibility of going to sleep, unless it were ticking gently beneath his pillow, or in his watch-pocket over his head, had never entered Mr. Pickwick's brain. So as it was pretty late now, and he was unwilling to ring his bell at that hour of the night, he slipped on his coat, of which he had just divested himself, and taking the japanned candlestick in his hand, walked quietly down stairs.

The more stairs Mr. Pickwick went down, the more stairs there seemed to be to descend, and again and again, when Mr. Pickwick got into some narrow passage, and began to congratulate himself on having gained the ground-floor, did another flight of stairs appear before his astonished eyes. At last he reached a stone hall, which he remembered to have seen when he entered the house. Passage after passage did he explore; room after room did he peep into; at length, just as he was on the point of giving up the search in despair, he opened the door of the identical room in which he had spent the evening, and beheld his missing property on the table.

Mr. Pickwick seized the watch in triumph, and proceeded to retrace his steps to his bed-chamber. If his progress downwards had been attended with difficulties and uncertainty, his journey back was infinitely more perplexing. He was reduced to the verge of despair, when an open door attracted his attention. He peeped in—right at last. There were the two beds, whose situation he perfectly remembered, and the fire still burning. His candle, not a long one when he first received it, had flickered away in the drifts of air through which he had passed, and sank

into the socket, just as he closed the door after him. "No matter," said Mr. Pickwick, "I can undress myself just as well by the light of the fire."

"It is the best idea," said Mr. Pickwick to himself, smiling till he almost cracked the night-cap strings—"It is the best idea, my losing myself in this place, and wandering about those staircases, that I ever heard of. Droll, droll, very droll." Here Mr. Pickwick smiled again, a broader smile than before, and was about to continue the process of undressing, in the best humor, when he was suddenly stopped by a most unexpected interruption: to wit, the entrance into the room of some person with a candle, who, after locking the door, advanced to the dressing-table, and set down the light upon it.

Mr. Pickwick almost fainted with horror and dismay. Standing before the dressing-glass was a middle-aged lady in yellow curl-papers, busily engaged in brushing what ladies call their "back hair." However the unconscious middle-aged lady came into that room, it was quite clear that she contemplated remaining there for the night; for she had brought a rushlight and shade with her, which, with praiseworthy precaution against fire, she had stationed in a basin on the floor, where it was glimmering away like a gigantic lighthouse, in a particularly small piece of water.

"Bless my soul," thought Mr. Pickwick, "how very dreadful!"

"Hem!" said the lady; and in went Mr. Pickwick's head with automaton-like rapidity.

"I never met with anything so awful as this,"—thought poor Mr. Pickwick, the cold perspiration starting in drops upon his night-cap. "Never. This is fearful."

It was quite impossible to resist the urgent desire to see what was going forward. So out went Mr. Pickwick's head again. The prospect was worse than before. The middle-aged lady had finished arranging her hair, and carefully enveloped it in a muslin night-cap with a small plaited border, and was gazing pensively on the fire.

"This matter is growing alarming"—reasoned Mr. Pickwick with himself. "I can't allow things to go on in this way. By the self-possession of that lady, it's clear to me that I must have come into the wrong room. If I call out, she'll alarm the house, but if I remain here, the consequence will be still more frightful!"

He shrank behind the curtains, and called out very loudly:—

"Ha-hum."

That the lady started at this unexpected sound was evident, by her falling up against the rush-light shade; that she persuaded herself it must

have been the effect of imagination was equally clear, for when Mr. Pickwick, under the impression that she had fainted away, stone-dead from fright, ventured to peep out again, she was gazing pensively on the fire as before.

"Most extraordinary female this," thought Mr. Pickwick, popping in again. "Ha-hum."

"Gracious Heaven!" said the middle-aged lady, "what's that?"

"It's—it's—only a gentleman, Ma'am," said Mr. Pickwick from behind the curtains.

"A gentleman!" said the lady with a terrific scream.

"It's all over," thought Mr. Pickwick.

"A strange man," shrieked the lady. Another instant and the house would be alarmed. Her garments rustled as she rushed towards the door.

"Ma'am"—said Mr. Pickwick, thrusting out his head, in the extremity of his desperation, "Ma'am."

"Wretch,"—said the lady, covering her eyes with her hands, "what do you want here?"

"Nothing, Ma'am—nothing whatever, Ma'am;" said Mr. Pickwick, earnestly.

"Nothing!" said the lady, looking up.

"Nothing, Ma'am, upon my honor," said Mr. Pickwick, nodding his head so energetically, that the tassel of his night-cap danced again. "I am almost ready to sink, Ma'am, because of the confusion of addressing a lady in my night-cap (here the lady hastily snatched off her's), but I can't get it off, Ma'am, (here Mr. Pickwick gave it a tremendous tug in proof of the statement). It is evident to me, Ma'am, now, that I have mistaken this bed-room for my own. I had not been here five minutes, Ma'am, when you suddenly entered it."

"If this improbable story be really true, sir,"—said the lady, sobbing violently, "you will leave it instantly."

"I will, Ma'am, with the greatest pleasure,"—replied Mr. Pickwick.

"Instantly, sir," said the lady.

"Certainly, Ma'am," interposed Mr. Pickwick, very quickly. "Certainly, Ma'am. I—I—am very sorry, Ma'am," said Mr. Pickwick, making his appearance at the bottom of the bed, "to have been the innocent occasion of this alarm and emotion: deeply sorry, Ma'am."

The lady pointed to the door.

"I am exceedingly sorry, Ma'am," said Mr. Pickwick, bowing very low.

"If you are, sir, you will at once leave the room," said the lady.

"Immediately, Ma'am; this instant, Ma'am," said Mr. Pickwick,

opening the door, and dropping both his shoes with a loud crash in so doing.

“ I trust, Ma'am,” resumed Mr. Pickwick, gathering up his shoes, and turning round to bow again, “ I trust, Ma'am, that my unblemished character, and the devoted respect I entertain for your sex, will plead as some slight excuse for this”—but before Mr. Pickwick could conclude the sentence, the lady had thrust him into the passage, and locked and bolted the door behind him.

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MERCY.

W. SHAKSPEARE.

<p><b>T</b>HE quality of mercy is not strained; It droppeth, as the gentle rain from heaven Upon the place beneath: it is twice blessed; It blesseth him that gives, and him that takes: 'Tis mightiest in the mightiest; it becomes The throned monarch better than his crown; His sceptre shows the force of temporal power Th' attribute to awe and majesty, Wherein doth sit the dread and fear of kings;</p>	<p>But mercy is above this sceptred sway,— It is enthroned in the hearts of kings, It is an attribute to God himself; And earthly power doth then show likest God's When mercy seasons justice. Therefore, low Though justice be thy plea, consider this— That in the course of justice, none of us Should see salvation: we do pray for mercy And that same prayer should teach us all to render The deeds of mercy.</p>
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THE KING OF DENMARK'S RIDE.

CAROLINE E. NORTON.

<p><b>W</b>ORD was brought to the Danish king, (Hurry!) That the love of his heart lay suffering, And pined for the comfort his voice would bring; (O! ride as though you were flying!) Better he loves each golden curl On the brow of that Scandinavian girl Than his rich crown-jewels of ruby and pearl; And his Rose of the Isles is dying. Thirty nobles saddled with speed; (Hurry!) Each one mounted a gallant steed</p>	<p>Which he kept for battle and days of need, (O! ride as though you were flying!) Spurs were struck in the foaming flank; Worn-out chargers struggled and sank; Bridles were slackened, and girths were burst; But ride as they would, the king rode first, For his Rose of the Isles lay dying. His nobles are beaten, one by one; (Hurry!) They have fainted, and faltered, and come ward gone; His little fair page now follows alone For strength and for courage e'en The king looked back at that faithful one</p>
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Wan was the face that answering smiled,  
 They passed the draw-bridge with clattering  
 din;  
 Then he dropped; and the king alone rode in  
 Where his Rose of the Isles lay dying.

None welcomed the king from that weary  
 ride;  
 For, dead in the light of the dawning day,  
 The pale sweet form of the welcomer lay,  
 Who had yearned for his voice while dying.



The king blew a blast on his bugle horn;  
 (Silence)  
 No answer came, but faint and forlorn  
 An echo returned on the cold gray morn,  
 Like the breath of a spirit sighing  
 The castle portal stood grunly wide,

The panting steed with a drooping crest  
 Stood weary.  
 The king returned from her chamber of  
 rest,  
 The thick webs choking in his breast;  
 And, that dumb companion eyeing,

The tears gushed forth, which he strove to  
check ;  
He bowed his head on his charger's neck :

"O, steed, that every nerve didst strain,  
Dear steed, our ride hath been in vain,  
To the halls where my love lay dying!"

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*THE NYMPH'S REPLY TO THE SHEPHERD.*

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SIR WALTER RALEIGH.

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**I**F that the world and love were young,  
And truth in every shepherd's tongue,  
These pretty pleasures might me move  
To live with thee and be thy love.

But time drives flocks from field to fold,  
When rivers rage, and rocks grow cold ;  
And Philomel becometh dumb,  
And all complain of cares to come.

The flowers do fade, and wanton fields  
To wayward winter reckoning yields ;  
A honey tongue, a heart of gall,  
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,  
Thy cap, thy kirtle, and thy posies  
Soon break, soon wither, soon forgotten,—  
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,  
Thy coral clasps and amber studs,—  
All these in me no means can move  
To come to thee, and be thy love.

But could youth last, and love still breed,  
Had joys no date, nor age no need,  
Then those delights my mind might move  
To live with thee, and be thy love.

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*BETSY AND I ARE OUT.*

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WILL. M. CARLETON.

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**D**RAW up the papers, lawyer, and  
make 'em good and stout,  
For things at home are cross ways,  
and Betsy and I are out,—  
We who have worked together so  
long as man and wife  
Must pull in single harness the rest  
of our nat'ral life.

"What is the matter," says you? I swan  
it's hard to tell!  
Most of the years behind us we've passed by  
very well ;  
I have no other woman—she has no other  
man ;  
Only we've lived together as long as ever we  
can.

So I have talked with Betsy, and Betsy has  
talked with me ;

And we've agreed together that we can never  
agree ;

Not that we've catched each other in any  
terrible crime ;

We've been a gatherin' this for years, a little  
at a time.

There was a stock of temper we both had  
for a start ;

Although we ne'er suspected 'twould take us  
two apart ;

I had my various failings, bred in the flesh  
and bone ;

And Betsy, like all good women, had a  
temper of her own.

The first thing I remember, whereon we  
 'disagreed,  
 Was somethin' concerning heaven—a differ-  
 ence in our creed;  
 We arg'ed the thing at breakfast—we arg'ed  
 the thing at tea—  
 And the more we arg'ed the question, the  
 more we couldn't agree.

And the next that I remember was when we  
 lost a cow;  
 She had kicked the bucket, for certain—the  
 question was only—How?  
 I held my opinion, and Betsy another had;  
 And when we were done a talkin', we both  
 of us was mad.

And the next that I remember, it started in  
 a joke;  
 But for full a week it lasted and neither of  
 us spoke.

And the next was when I fretted because  
 she broke a bowl;  
 And she said I was mean and stingy, and  
 hadn't any soul.

And so the thing kept workin', and all the  
 self-same way;

Always somethin' to ar'ge and something  
 sharp to say,—

And down on us came the neighbors, a  
 couple o' dozen strong,

And lent their kindest service to help the  
 thing along.

And there have been days together—and  
 many a weary week—

When both of us were cross and spanky,  
 and both too proud to speak;

And I have been thinkin' and thinkin', the  
 whole of the summer and fall,

If I can't live kind with a woman, why, then  
 I won't at all.

And so I've talked with Betsy, and Betsy  
 has talked with me;

And we have agreed together that we can  
 never agree;

And what is her's shall be her's, and what is  
 mine shall be mine,

And I'll put it in the agreement and take it  
 to her to sign.

Write on the paper, lawyer—the very first  
 paragraph—

Of all the farm and live stock, she shall have  
 her half;

For she has helped to earn it through many  
 a weary day,

And it's nothin' more than justice that  
 Betsy has her pay,

Give her the house and homestead; a man  
 can thrive and roam,

But women are wretched critters, unless  
 they have a home.

And I have always determined, and never  
 failed to say,

That Betsy never should want a home, if I  
 was taken away.

There's a little hard money besides, that's  
 drawin' t'f'able pay,

A couple of hundred dollars laid by for a  
 rainy day,—

Safe in the hands of good men, and easy to  
 get at;

Put in another clause there, and give her all  
 of that.

I see that you are smiling, sir, at my givin'  
 her so much;

Yes, divorce is cheap, sir, but I take no stock  
 in such;

True and fair I married her, when she was  
 blythe and young,

And Betsy was always good to me exceptin'  
 with her tongue.

When I was young as you, sir, and not so  
 smart, perhaps,

For me she mitted a lawyer, and several  
 other chaps;

And all of 'em was flustered, and fairly taken  
 down,

And for a time I was counted the luckiest  
 man in town.

Once when I had a fever—I won't forget it  
 soon—

I was hot as a basted turkey and crazy as a  
 loon—

Never an hour went by me when she was  
 out of sight;





THE LAST FAREWELL.  
From a famous painting by A. T. RUBENS.



She nursed me true and tender, and stuck to  
me day and night.  
And if ever a house was tidy, and ever a  
kitchen clean,  
Her house and kitchen was tidy as any I  
ever seen,  
And I don't complain of Betsy or any of her  
acts,  
Exceptin' when we've quarreled, and told  
each other facts.  
So draw up the paper, lawyer; and I'll go  
home to-night,  
And read the agreement to her, and see if it's  
all right;  
And then in the morning I'll sell to a tradin'  
man I know—  
And kiss the child that was left to us, and  
out in the world I'll go.

And one thing put in the paper, that first to  
me didn't occur;  
That when I am dead at last she will bring  
me back to her,  
And lay me under the maple we planted  
years ago,  
When she and I was happy, before we quar-  
relled so,  
And when she dies, I wish that she would  
be laid by me;  
And lyin' together in silence, perhaps we'll  
then agree;  
And if ever we meet in heaven, I wouldn't  
think it queer  
If we loved each other the better because  
we've quarrelled here.

*BETSY DESTROYS THE PAPER.*

**I**'VE brought back the paper, lawyer,  
and fetched the parson here,  
To see that things are regular, and  
settled up fair and clear;  
For I've been talking with Caleb, and  
Caleb has with me,  
And the 'mount of it is we're minded  
to try once more to agree.  
So I came here on the business,—only a word  
to say  
(Caleb is staking pea-vines, and couldn't  
come to-day.)  
Just to tell you and parson how that we've  
changed our mind;  
So I'll tear up the paper, lawyer, you see it  
wasn't signed.  
And now if parson is ready, I'll walk with  
him toward home;  
I want to thank him for something, 'twas  
kind of him to come;  
He's showed a Christian spirit, stood by us  
firm and true;  
We mightn't have changed our mind, squire,  
if he'd been a lawyer too.

There!—how good the sun feels, and the  
grass, and blowin' trees,  
Something about them lawyers makes me  
feel fit to freeze;  
I wasn't bound to state particular to that  
man,  
But it's right you should know, parson,  
about our change of plan.  
We'd been some days a' waverin' a little  
Caleb and me,  
And wished the hate-ful paper at the bottom  
of the sea;  
But I guess 'twas the prayer last evening  
and the few words you said,  
That thawed the ice between us, and brought  
things to a head.  
You see, when we came to division, there  
was things that wouldn't divide;  
There was our twelve-year-old baby, she  
couldn't be satisfied  
To go with one or the other, but just kept  
whimperin' low,  
"I'll stay with papa and mamma, and where  
they go I'll go."

Then there was grandsire's Bible—he died  
 on our wedding day ;  
 We couldn't halve the old Bible, and should  
 it go or stay ?  
 The sheets that was Caleb's mother's, her  
 sampler on the wall,  
 With the sweet old names worked in—Try-  
 phena, and Eunice, and Paul.

It began to be hard then, parson, but it grew  
 harder still,  
 Talkin' of Caleb established down at  
 McHenry'sville ;  
 Three dollars a week 'twould cost him ; no  
 mendin' nor sort of care,  
 And board at the Widow Meacham's, a  
 woman that wears false hair.

Still we went on a talkin'. I agreed to knit  
 some socks,  
 And make a dozen striped shirts, and a pair  
 of wa'naus frocks ;  
 And he was to cut a doorway from the kit-  
 chen to the shed :  
 "Save you climbin' steps much in frosty  
 weather," he said.

He brought me the pen at last ; I felt a  
 sinkin' and he  
 Looked as he did with the agur, in the spring  
 of sixty-three.  
 'Twas then you dropped in, parson, 'twasn't  
 much that was said,  
 "Little children, love one another," but the  
 thing was killed stone dead.

I should like to make confession ; not that  
 I'm going to say  
 The fault was all on my side, that never was  
 my way,  
 But it may be true that women—theo' how  
 'tis I can't see—  
 Are a trifle more aggravatin' than men know  
 how to be.

Then, parson, the neighbors' meddlin'—it  
 wasn't pourin', od  
 And the church a laborin' with us, 'twas  
 worse than wasted toil,

And I've thought and so has Caleb, though  
 maybe we are wrong,  
 If they'd kept to their own business, we  
 should have got along.

There was Deacon Amos Purdy, a good man  
 as we know,  
 But hadn't a gift of laborin' except with the  
 scythe and hoe ;  
 Then a load came over in peach time from  
 the Wilbur neighborhood,  
 "Season of prayer," they called it ; didn't do  
 an atom of good.

Then there are pints of doctrine, and views  
 of a future state  
 I'm willing to stop discussin' ; we can both  
 afford to wait ;  
 'Twon't bring the millenium sooner, disputin'  
 about when it's due,  
 Although I feel an assurance that's mine's  
 the Scriptural view.

But the blessedest truths of the Bible, I've  
 learned to think don't lie  
 In the texts we hunt with a candle to prove  
 our doctrines by,  
 But them that come to us in sorrow, and  
 when we're on our knees ;  
 So if Caleb won't argue on free-will, I'll  
 leave alone the decrees.

But there's the request he made ; you know  
 it, parson, about  
 Bein' laid under the maples that his own  
 hand set out,  
 And me to be laid beside him when my turn  
 comes to go ;  
 As if—as if—don't mind me ; but 'twas that  
 unstrung me so.

And now, that some scales, as we think, have  
 fallen from our eyes,  
 And things brought so to a crisis have made  
 us both more wise,  
 Why Caleb says and so I say, till the Lord  
 parts him and me,  
 We'll love each other better, and try our  
 best to agree.

## ANNIE LAURIE.



AXWELTON braes are bonnie  
 Where early fa's the dew,  
 And it's there that Annie Laurie  
 Gie'd me her promise true,—  
 Gie'd me her promise true,  
 Which ne'er forgot will be;  
 And for bonnie Annie Laurie  
 I'd lay me doune and dee.

Her brow is like the snaw-drift;  
 Her throat is like the swan;  
 Her face it is the fairest  
 That e'er the sun shone on,—

That e'er the sun shone on;  
 And dark blue is her e'e;  
 And for bonnie Annie Laurie  
 I'd lay me doune and dee.

Like dew on the gowan lying  
 Is the fa' o' her fairy feet;  
 And like the winds in summer sighing,  
 Her voice is low and sweet,—  
 Her voice is low and sweet;  
 And she's a' the world to me;  
 And for bonnie Annie Laurie  
 I'd lay me doune and dee.

## CHILDREN OF THE DESERT.

ARTHUR PENRHYN STANLEY.



HE relation of the Desert to its modern inhabitants is still illustrative of its ancient history. The general name by which the Hebrews called "the wilderness," including always that of Sinai, was "the pasture." Bare as the surface of the Desert is, yet the thin clothing of vegetation, which is seldom entirely withdrawn, especially the aromatic shrubs on the high hillsides, furnish sufficient sustenance for the herds of the six thousand Bedouins who constitute the present population of the peninsula.

"Along the mountain ledges green,  
 The scatter'd sheep at will may glean  
 The Desert's spicy stores."

So were they seen following the daughters or the shepherd-slaves of Jethro. So may they be seen climbing the rocks, or gathered round the pools and springs of the valleys, under the charge of the black-veiled Bedouin women of the present day. And in the Tiyaha, Towàrà, or Alouin tribes, with their chiefs and followers, their dress, and manners, and habitations, we probably see the likeness of the Midianites, the Amalekites, and the Israelites themselves in this their earliest stage of existence. The long strait lines of black tents which cluster round the Desert springs,

present to us, on a small scale, the image of the vast encampment gathered round the one sacred tent which, with its coverings of dyed skins, stood conspicuous in the midst, and which recalled the period of their nomadic life long after their settlement in Palestine. The deserted villages, marked by rude enclosures of stone, are doubtless such as those to which the Hebrew wanderers gave the name of "Hazeroth," and which afterwards furnished



MIRAGE IN THE DESERT.

the type of the primitive sanctuary at Shiloh. The rude burial-grounds, with the many nameless head stones, far away from human habitation, are such as the host of Israel must have left behind them at the different stages of their progress—at Massah, at Sinai, at Kibroth-hattaavah, "the graves of desire." The salutations of the chiefs, in their bright scarlet robes, the one "going out to meet the other," the "obeisance," the "kiss" on each side of the head, the silent entrance into the tent for consultations, are all graphically described in the encounter between Moses and Jethro. The

constitution of the tribes, with the subordinate degrees of sheiks, recommended by Jethro to Moses, is the very same which still exists amongst those who are possibly his lineal descendants—the gentle race of the Towàra.

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*NEW YEAR'S EVE.*

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ALFRED TENNYSON.

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**R**ING out, wild bells, to the wild sky,  
 The flying cloud, the frosty light;  
 The year is dying in the night;  
 Ring out, wild bells, and let him die.  
 Ring out the old, ring in the new;  
 Ring, happy bells, across the snow;  
 The year is going, let him go;  
 Ring out the false, ring in the true.

Ring out the grief that saps the mind,  
 For those that here we see no more;  
 Ring out the feud of rich and poor,  
 Ring in redress to all mankind.

Ring out a slowly dying cause,  
 And ancient forms of party strife;

Ring in the nobler modes of life,  
 With sweeter manners, purer laws.

Ring out false pride in place and blood,  
 The civic slander and the spite;  
 Ring in the love of truth and right,  
 Ring in the common love of good.

Ring out old shapes of foul disease,  
 Ring out the narrowing lust of gold;  
 Ring out the thousand wars of old,  
 Ring in the thousand years of peace.

Ring in the valiant man and free,  
 The larger heart, the kindlier hand;  
 Ring out the darkness of the land;  
 Ring in the Christ that is to be.

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*ROBERT OF LINCOLN.*

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W. C. BRYANT.

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**M**ERRILY swinging on brier and  
 weed,  
 Near to the nest of his little dame,  
 Over the mountain-side or mead,  
 Robert of Lincoln is telling his  
 name:  
 Bob-o'-link, bob-o'-link,  
 Spink, spank, spink;

Snug and safe is that nest of ours,  
 Hidden among the summer flowers,  
 Chee, chee, chee.

Robert of Lincoln is gayly dressed,  
 Wearing a bright black wedding coat;

White are his shoulders and white his crest,  
 Hear him call in his merry note;  
 Bob-o'-link, bob-o'-link,  
 Spink, spank, spink;

Look what a nice new coat is mine,  
 Sure there was never a bird so fine.  
 Chee, chee, chee.

Robert of Lincoln's Quaker wife,  
 Pretty and quiet, with plain brown wings,  
 Passing at home a patient life,  
 Broods in the grass while her husband sings,  
 Bob-o'-link, bob-o'-link,  
 Spink, spank, spink;

Brood, kind creature; you need not fear  
Thieves and robbers, while I am here.  
Chee, chee, chee.

Modest and shy as a nun is she,  
One weak chirp is her only note,  
Braggart and prince of braggarts is he,  
Pouring boasts from his little throat;  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
Never was I afraid of man;  
Catch me, cowardly knaves if you can.  
Chee, chee, chee.

Six white eggs on a bed of hay,  
Flecked with purple, a pretty sight!  
There as the mother sits all day,  
Robert is singing with all his might:  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
Nice good wife, that never goes out,  
Keeping house while I frolic about.  
Chee, chee, chee.

Soon as the little ones chip the shell  
Six wide mouths are open for food;

Robert of Lincoln bestirs him well,  
Gathering seed for the hungry brood.  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
This new life is likely to be  
Hard for a gay young fellow like me.  
Chee, chee, chee.

Robert of Lincoln at length is made  
Sober with work and silent with care;  
Off is his holiday garment laid,  
Half-forgotten that merry air,  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
Nobody knows but my mate and I  
Where our nest and our nestlings lie.  
Chee, chee, chee.

Summer wanes; the children are grown;  
Fun and frolic no more he knows;  
Robert of Lincoln's a humdrum crone;  
Off he flies, and we sing as he goes:  
Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
When you can pipe that merry old strain,  
Robert of Lincoln, come back again.  
Chee, chee, chee.

## A PORTRAIT.

ELIZABETH BARRETT BROWNING.

"One name is Elizabeth."—Brix Josses.

**I** WILL paint her as I see her,  
Ten times have the lilies blown  
Since he looked upon the sun,  
And her face is lily-clear  
Lily-shaped and drooped in duty  
To the law of its own beauty.

Oval cheeks enclored faintly,  
Which a trail of golden hair  
Keeps from fading off to air;

And a forehead fair and faintly,  
Which two blue eyes under-shine,  
Like meek prayers before a shrine,

Face and figure of a child,—  
Though too calm, you think, and toned  
For the childhood you would lend her.

Yet child-simple and filed,  
Frank obedient, waiting still  
On the turnings of your will.

Moving light, as all your things,  
As young bird, or early wheat,  
When the wind blow over it

Only free from flutterings  
Of loud mirth that cometh measure,—  
Taking love for her chief pleasure.



Choosing pleasures, for the rest,  
Which come softly,—just as she,  
When she nestles at your knee.

Quiet talk she liketh best,  
In a bower of gentle looks,—  
Watering flowers, or reading books.

And her voice, it murmurs lowly,  
As a silver stream may run,  
Which yet feels, you feel, the sun.

And her smile, it seems half holy,  
As if drawn from thoughts more far  
Than our common jestings are.

And if any poet knew her,  
He would sing of her with falls  
Used in lovely madrigals.

And if any painter drew her,  
He would paint her unaware  
With a halo round the hair.

And if reader read the poem,  
He would whisper, "You have done a  
Consecrated little Una."

And a dreamer (did you show him  
That same picture) would exclaim,  
" 'Tis my angel with a name !"

And a stranger, when he sees her  
In the street even, smileth stilly,  
Just as you would at a lily.

And all voices that address her  
Soften, sleecken every word,  
As if speaking to a bird.

And all fancies yearn to cover  
The hard earth whereon she passes,  
With the thymy-scented grasses.

And all hearts do pray, "God love her !"  
Ay, and always, in good sooth,  
We may all be sure *HE DOETH*.

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*THE LAUNCHING OF THE SHIP.*

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HENRY W. LONGFELLOW.

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ALL is finished, and at length  
Has come the bridal day  
Of beauty and of strength.  
To-day the vessel shall be launched !  
With fleecy clouds the sky is blanched !  
And o'er the bay,  
Slowly, in all his splendors dight,  
The great sun rises to behold the sight.

The ocean old,  
Centuries old,  
Strong as youth, and as uncontrolled,  
Paces restless to and fro,  
Up and down the sands of gold.  
His beating heart is not at rest,  
And far and wide  
With ceaseless flow  
His beard of snow  
Heaves with the heaving of his breast.

He waits impatient for his bride.  
There she stands,  
With her foot upon the sands,  
Decked with flags and streamers gay,  
In honor of her marriage-day,  
Her snow-white signals fluttering, blending  
Round her like a veil descending,  
Ready to be  
The bride of the gray old sea.

Then the Master,  
With a gesture of command,  
Waved his hand ;  
And at the word,  
Loud and sudden there was heard,  
All around them and below,  
The sound of hammers, blow on blow,  
Knocking away the shores and spurs.  
And see ! she stirs !

She starts,—she moves,—she seems to feel  
 The thrill of life along her keel,  
 And, spurning with her foot the ground,  
 With one exulting, joyous bound,  
 She leaps into the ocean's arms.  
 And lo! from the assembled crowd  
 There rose a shout, prolonged and loud,  
 That to the ocean seemed to say,  
 "Take her, O, bridegroom, old and gray;  
 Take her to thy protecting arms,  
 With all her youth and all her charms."

How beautiful she is! how fair  
 She lies within those arms, that press  
 Her form with many a soft caress  
 Of tenderness and watchful care!  
 Sail forth into the sea, O, ship!  
 Through wind and wave, right onward steer,  
 The moistened eye, the trembling lip,  
 Are not the signs of doubt or fear.

Sail forth into the sea of life,  
 Oh gentle, loving, trusting wife,  
 And safe from all adversity,  
 Upon the bosom of that sea  
 Thy comings and thy goings be!  
 For gentleness, and love, and trust,

Prevail o'er angry wave and gust;  
 And in the wreck of noble lives  
 Something immortal still survives!

Thou, too, sail on, O ship of State!  
 Sail on, O Union, strong and great!  
 Humanity, with all its fears,  
 With all its hopes of future years,  
 Is hanging breathless on thy fate!  
 We know what Master laid thy keel,  
 What workman wrought thy ribs of steel,  
 Who made each mast, and sail and rope,  
 What anvils rang, what hammers beat,  
 In what a forge, in what a heat,  
 Were shaped the anchors of thy hope.

Fear not each sudden sound and shock;  
 'Tis of the wave, and not the rock;  
 'Tis but the flapping of the sail,  
 And not a rent made by the gale.  
 In spite of rock and tempest roar,  
 In spite of false lights on the shore,  
 Sail on, nor fear to breast the sea.  
 Our hearts, our hopes, are all with thee;  
 Our hearts, our hopes, our prayers, our tears,  
 Our faith triumphant o'er our fears,  
 Are all with thee—are all with thee.

## TACITUS.

T. BABINGTON MACAULAY.



the delineation of character, Tacitus is unrivalled among historians, and has very few superiors among dramatists and novelists. By the delineation of character we do not mean the practice of drawing up epigrammatic catalogues of good and bad qualities, and appending them to the names of eminent men. No writer indeed has done this more skillfully than Tacitus; but this is not his peculiar glory.

All the persons who occupy a large space in his works have an individuality of character which seems to pervade all their words and actions. We know them as if we had lived with them. Claudius, Nero, Otho, both the Agrippinas, are masterpieces. But Tiberius is a still higher miracle of art. The historian undertook to make us intimately acquainted with a man singularly dark and inscrutable—whose real disposition long remain-

ed swathed up in intricate folds of factitious virtues, and over whose actions the hypocrisy of his youth and the seclusion of his old age threw a singular mystery. He was to exhibit the specious qualities of the tyrant in a light which might render them transparent, and enable us at once to perceive the covering and the vices which it concealed. He was to trace the gradations by which the first magistrate of a republic, a senator mingling freely in debate, a noble associating with his brother nobles, was transformed into an Asiatic sultan; he was to exhibit a character distinguished by courage, self-command, and profound policy, yet defiled by all

"th' extravagancy  
And crazy ribaldry of fancy."

He was to mark the gradual effect of advancing age and approaching death on this strange compound of strength and weakness; to exhibit the old sovereign of the world sinking into a dotage which, though it rendered his appetites eccentric and his temper savage, never impaired the powers of his stern and penetrating mind, conscious of failing strength, raging with capricious sensuality, yet to the last the keenest of observers, the most artful of dissemblers, and the most terrible of masters. The task was one of extreme difficulty. The execution is almost perfect.

## CATO ON IMMORTALITY.

JOSEPH ADDISON.

<p><b>I</b>T must be so.—Plato, thou reasonest well!      Else whence this pleasing hope, this      fond desire,      This longing after immortality?      Or whence this secret dread, and in-      ward horror,      Of falling into naught? Why shrinks      the soul      Back on herself, and startles at destruction?      'Tis the divinity that stirs within us;      'Tis heaven itself, that points out a hereafter,      And intimates eternity to man</p> <p>Eternity!—thou pleasing, dreadful thought!      Through what variety of untried being,      Through what new scenes and changes must      we pass!</p>	<p>The wide, the unbounded prospect lies before      me;      But shadows, clouds, and darkness rest upon      it.      Here will I hold. If there's a Power above      us,—      And that there is, all Nature cries aloud      Through all her works, He must delight in      virtue;      And that which He delights in must be      happy,      But when? or where? This world I was made      for Caesar      I'm weary of conjectures,—this must end      them</p> <p style="text-align: right;">[Laying his hand on his sword.]</p>
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Thus am I doubly armed. My death and life,  
My bane and antidote, are both before me,  
This in a moment brings me to my end;  
But this informs me I shall never die.  
The soul, secure in her existence, smiles  
At the drawn dagger, and defies its point.

The stars shall fade away, the sun himself  
Grow dim with age, and Nature sink in  
years;  
But thou shalt flourish in immortal youth,  
Unhurt amid the war of elements,  
The wreck of matter, and the crush of worlds.



*THE SANDS O' DEE.*

CHARLES KINGSLEY.



MARY, go and call the cattle home,  
And call the cattle home,  
And call the cattle home,  
Across the sands o'Dee!  
The western wind was wild and dark  
wi' foam,  
And all alone went she.

The creeping tide came up along the sand,  
And o'er and o'er the sand,  
And round and round the sand,  
As far as eye could see;  
The blinding mist came down and hid the  
land,  
And never home came she.

"O is it weed, or fish, or floating hair,  
A tress o' golden hair,  
O' drowned maiden's hair,  
Above the nets at sea?  
Was never salmon yet that shone so fair,  
Among the stakes on Dee.

They rowed her in across the rolling foam,  
The cruel, crawling foam,  
The cruel, hungry foam,  
To her grave beside the sea  
But still the boatmen hear her call the cattle  
home  
Across the sands o' Dee.

## NELL.

ROBERT BUCHANAN.



YOU'RE a kind woman, Nan! ay, kind  
and true!  
God will be good to faithful folk  
like you!

You knew my Ned!

A better, kinder lad never drew breath.  
We loved each other true, and we were wed  
In church, like some who took him to his  
death;  
A lad as gentle as a lamb, but lost  
His senses when he took a drop too much.

Drink did it all—drink made him mad when  
crossed—

He was a poor man, and they're hard on  
such.

O Nan! that night! that night!  
When I was sitting in this very chair,  
Watching and waiting in the candle-light,  
And heard his foot come creaking up the  
stair,

And turned, and saw him standing yonder  
white

And wild, with staring eyes and rumpled  
hair!

And when I caught his arm and called, in  
fright,

He pushed me, swore, and to the door he  
passed

To lock and bar it fast.

Then down he drops just like a lump of lead,  
Holding his brow, shaking, and growing  
whiter,

And—Nan!—just then the light seemed grow-  
ing brighter,

And I could see the hands that held his head,  
All red! all bloody red!

What could I do but scream? He groaned  
to hear,

Jumped to his feet, and gripped me by the  
wrist;

"Be still, or I shall kill thee, Nell!" he hissed.  
And I was still, for fear.

"They're after me—I've knifed a man!" he  
said.

"Be still!—the drink—drink did it!—he is  
dead!"

Then we grew still, dead still. I couldn't  
weep;

All I could do was cling to Ned and hark,  
And Ned was cold, cold, cold, as if asleep,  
But breathing hard and deep.

The candle flickered out—the room grew  
dark—

And—Nan!—although my heart was true  
and tried—

When all grew cold and dim,  
I shuddered—not for fear of them outside,  
But just afraid to be alone with *him*.

"Ned! Ned!" I whispered—and he moaned  
and shook,

But did not heed or look!

"Ned! Ned!" speak, lad! tell me it is not  
true!"

At that he raised his head and looked so  
wild;

Then, with a stare that froze my blood, he  
threw

His arms around me, crying like a child,  
And held me close—and not a word was  
spoken,

While I clung tighter to his heart, and  
pressed him,

And did not fear him, though my heart was  
broken,

But kissed his poor stained hands, and cried,  
and blessed him.

Then, Nan, the dreadful daylight, coming  
cold

With sound o' falling rain—

When I could see his face, and it looked old,  
Like the pinched face of one that dies in  
pain;

Well, though we heard folk stirring in the  
sun,

We never thought to hide away or run,  
Until we heard those voices in the street,  
That hurrying of feet,

And Ned leaped up, and knew that they had  
come.

"Run, Ned!" I cried, but he was deaf and  
dumb!

"Hide, Ned!" I screamed, and held him;  
"hile thee, man!"

He stared with bloodshot eyes, and heark-  
ened, Nan!

And all the rest is like a dream—the sound  
Of knocking at the door—

A rush of men—a struggle on the ground—

A mist—a tramp—a roar;

For when I got my senses back again,

The room was empty—and my head went  
round!

God help him! God *will* help him! Ay, no  
fear!

It was the drink, not Ned—he meant no  
wrong;

So kind! so good!—and I am useless here,

Now he is lost that loved me true and long.

. . . . That night before he died

I didn't cry—my heart was hard and dried;

But when the clocks went "one," I took my  
shawl

To cover up my face, and I stole away,

And walked along the silent streets, where  
all

Looked cold and still and gray,

And on I went and stood in Leicester Square,

But just as "three" was sounded close at hand

I started and turned east before I knew,

Then down Saint Martin's Lane, along the  
Strand,

And through the toll-gate on to Waterloo.

Some men and lads went by,

And turning round, I gazed, and watched  
'em go,

Then felt that they were going to see him  
die,

And drew my shawl more tight, and followed  
slow.

More people passed me, a country cart with  
hay

Stopped close beside me, and two or three

Talked about *it!* I moaned and crept away!

Next came a hollow sound I knew full well,  
For something gripped me round the heart!

—and then

There came the solemn tolling of a bell!

O God! O God! how could I sit close by,

And neither scream nor cry?

As if I had been stone, all hard and cold,

I listened, listened, listened, still and dumb,

While the folk murmured, and the death-bell  
told,

And the day brightened, and his time had  
come . . .

. . . . Till—Nan!—all else was silent, but  
the knell

Of the slow bell!

And I could only wait, and wait, and wait,

And what I waited for I couldn't tell—

At last there came a groaning deep and  
great—

Saint Paul's struck "eight"—

I screamed, and seemed to turn to fire, and  
fell!

## THE DIVINITY OF POETRY.

PERCY BYSSHE SHELLEY.

**P**OETRY is the record of the best and happiest moments of the  
happiest and best minds. We are aware of evanescent visitations  
of thought and feeling, sometimes associated with place or person,  
sometimes regarding our own mind alone, and always arising  
unforeseen and departing unbidden, but elevating and delightful  
beyond all expression; so that, even in the desire and the regret

they leave, there cannot but be pleasure, participating as it does in the nature of its object. It is, as it were, the interpenetration of a diviner nature through our own; but its footsteps are like those of a wind over the sea, which the morning calm erases, and whose traces remain only, as on the wrinkled sand which paves it. These and corresponding conditions of being are experienced principally by those of the most delicate sensibility and the most enlarged imagination; and the state of mind produced by them is at war with every base desire. The enthusiasm of virtue, love, patriotism, and friendship, is essentially linked with such emotions; and whilst they last, self appears as what it is, an atom to a universe. Poets are not only subject to these experiences as spirits of the most refined organization, but they can colour all that they combine with the evanescent hues of this ethereal world; a word, a trait in the representation of a scene or passion, will touch the enchanted chord, and reanimate, in those who have ever experienced those emotions, the sleeping, the cold, the buried image of the past. Poetry thus makes immortal all that is best and most beautiful in the world; it arrests the vanishing apparitions which haunt the interlunations of life, and veiling them, or in language or in form, sends them forth among mankind, bearing sweet news of kindred joy to those with whom their sisters abide—abide, because there is no portal of expression from the caverns of the spirit which they inhabit into the universe of things. Poetry redeems from decay the visitations of the divinity in man.

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*ANNIE AND WILLIE'S PRAYER.*

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SOPHIA P. SNOW.

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**R**WAS the eve before Christmas, "Good-  
 night" had been said;  
 And Annie and Willie had crept  
 into bed;  
 There were tears on their pillows,  
 and tears in their eyes,  
 And each little bosom was heaving with sighs,  
 For to-night their stern father's command  
 had been given  
 That they should retire precisely at seven—  
 Instead of at eight—for they troubled him  
 more  
 With questions unheard of than ever before:

He had told them he thought this delusion  
 a sin,  
 No such creature as "Santa Claus" ever had  
 been,  
 And he hoped, after this, he should never-  
 more hear  
 How he scrambled down chimneys with pre-  
 sents each year.  
 And this was the reason that two little heads  
 So restlessly tossed on their soft, downy beds.  
 Eight, nine, and the clock on the steeple  
 tolled ten,

Not a word had been spoken by either till then,  
 When Willie's sad face from the blanket did peep,  
 As he whispered, "Dear Annie, is 'ou fast asleep?"  
 "Why no, brother Willie," a sweet voice replies,  
 "I've long tried in vain, but I can't shut my eyes,  
 For somehow it makes me so sorry because  
 Dear papa has said there is no 'Santa Claus.'  
 Now *we* know there is, and it can't be denied,  
 For he came every year before mamma died;  
 But, then, I've been thinking that she used  
 to pray,  
 And God would hear everything mamma  
 would say,  
 And maybe she asked Him to send Santa  
 Claus here  
 With the sack full of presents he brought  
 every year."

"Well, why tan't we pray dest as Mamma  
 did den,  
 And ask Dod to send him with presents  
 aden?"



"I've been thinking so, too," and without a  
 word more  
 Four little bare feet bounded out on the  
 floor,  
 And four little knees the soft carpet pressed,  
 And two tiny hands were clasped close to  
 each breast.  
 "Now, Willie, you know we must firmly  
 believe  
 That the presents *we* ask for we're sure to  
 receive,

You must wait just as still till I say the  
 'Amen,'

And by that you will know that your turn  
 has come then."

"Dear Jesus, look down on my brother and  
 me,  
 And grant us the favor we are asking  
 Thee.

I want a wax dolly, a tea-set and ring,  
 And an ebony work-box, that shuts with a  
 spring.

Bless papa, dear Jesus, and cause him to see,  
 That Santa Claus loves us as much as does he:  
 Don't let him get fretful and angry again  
 At dear brother Willie and Annie. Amen."

"Please, Desus, et Santa Taus tum down to-  
 night,

And bing us some presents before it is ight;  
 I want he should div' me a nice 'ittle sed,  
 With bright shinin' unners, and all painted  
 red;

A box full of tandy, a book and a toy,  
 Amen, and then Desus, I'll be a dood boy."  
 Their prayers being ended, they raised up  
 their heads

And with hearts light and cheerful, again  
 sought their beds.

They were soon lost in slumber, both peace-  
 ful and deep,

And with fairies in Dreamland were roaming  
 in sleep.

Eight, nine, and the little French clock had  
 struck ten,

Ere the father had thought of his children  
 again.

He seems now to hear Annie's half suppressed  
 sighs,

And to see the big tears stand in Willie's  
 blue eyes.

"I was harsh with my darlings," he mentally  
 said,

"And should not have sent them so early to  
 bed;

But then I was troubled; my feelings found  
 vent,

For bank stock to-day has gone down ten  
 per cent.

But of course they've forgotten their troubles  
 ere this,

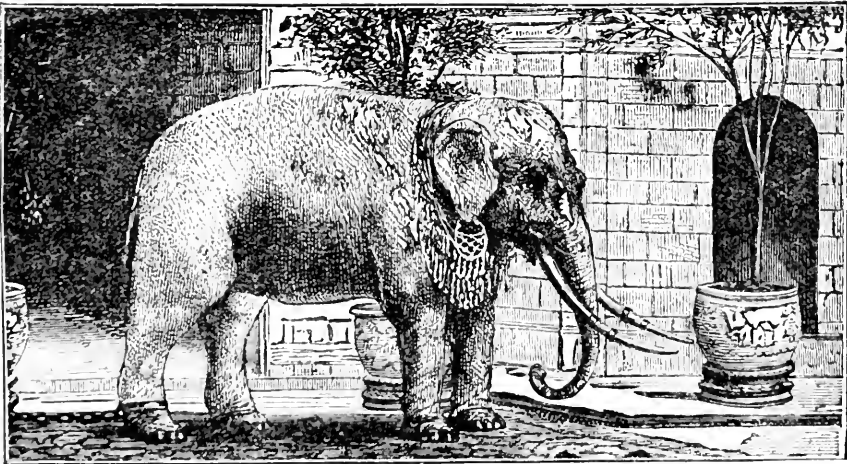


And that I denied them their thrice-asked-for  
kiss ;  
But just to make sure, I'll steal up to their  
door,  
For I never spoke harsh to my darlings  
before."  
So saying, he softly ascended the stairs,  
And arrived at the door to hear both of their  
prayers ;  
His Annie's " Bless Papa " drew forth the  
big tears,  
And Willie's grave promise fell sweet on his  
ears  
" Strange—strange—I'd forgotten," said he,  
with a sigh,  
" How I longed when a child to have Christ-  
mas draw nigh. "  
" I'll atone for my harshness," he inwardly  
said ;  
" By answering their prayers ere I sleep in  
my bed."  
Then turned to the stairs and softly went  
down,  
Threw off velvet slippers and silk dressing-  
gown,  
Donned hat, coat and boots, and was out in  
the street—  
A millionaire facing the cold driving sleet !  
Nor stopped here until he had bought every-  
thing,  
From the box full of candy to the tiny gold  
ring.  
Indeed he kept adding so much to his store,  
That the various presents outnumbered a  
score ;  
Then homeward he turned, when his holiday  
load,  
With Aunt Mary's help in the nursery was  
stowed.  
Miss Dolly was seated beneath a pine tree,  
By the side of a table spread out for her tea ;  
A work-box well filled in the centre was  
laid,  
And on it the ring for which Annie had  
prayed :  
A soldier in uniform stood by a sled,  
" With bright shining runners and all painted  
red."  
There were balls, dogs and horses, books  
pleasing to see,

And birds of all colors were perched in the  
tree ;  
While Santa Claus, laughing, stood up in the  
top,  
As if getting ready more presents to drop.  
And as the fœd father the picture surveyed,  
He thought for his trouble he had amply  
been paid ;  
And he said to himself, as he brushed off a  
tear,  
" I'm happier to-night than I've been for a  
year ;  
I've enjoyed more true pleasure than ever  
before,  
What care I if bank stock falls ten per cent.  
more !  
Hereafter, I'll make it a rule, I believe,  
To have Santa Claus visit us each Christmas  
eve."  
So thinking, he gently extinguished the light,  
And, tripping down stairs, retired for the  
night.  
As soon as the beams of the bright morning  
sun  
Put the darkness to flight, and the stars one  
by one,  
Four little blue eyes out of sleep opened  
wide,  
And at the same moment the presents espied ;  
Then out of their beds they sprang with a  
bound,  
And the very gifts prayed for were all of  
them found.  
They laughed and they cried in their inno-  
cent glee,  
And shouted for papa to come quick and  
see  
What presents old Santa Claus brought in the  
night,  
(Just the things that they wanted), and left  
before light :  
" And now," added Annie, in voice soft and  
low,  
" You'll believe there's a ' Santa Claus,' papa,  
I know ;"  
While dear little Willie climbed up on his  
knee,  
Determined no secret between them should  
be,

And told in soft whispers how Annie had  
said  
That their dear blessed mamma, so long ago  
dead,  
Used to kneel down and pray by the side of  
her chair,  
And that God up in heaven had answered  
her prayer.  
"Den we dot up and prayed dust as well as  
we tould,  
And Dod answered our prayers; now wasn't  
He dood?"  
"I should say that He was, if He sent you  
all these,

And knew just what presents my children  
would please.  
(Well, well let him think so, the dear little  
elf,  
'Twould be cruel to tell him I did it my-  
self!"  
Blind father! who caused your stern heart to  
relent,  
And the hasty words spoken, so soon to  
repent?  
'Twas the Being who bade you steal softly  
up stairs,  
And make you His agent to answer their  
prayers.



*BLIND MEN AND THE ELEPHANT.*

J. G. SAXE.

¶ There were six men of Indostan  
To learning much inclined,  
Who went to see the Elephant  
(Though all of them were blind),  
That each by observation  
Might satisfy his mind.

The *First* approached the Elephant,  
And, happening to fall

Against his broad and sturdy side,  
At once began to bawl:  
"God bless me! but the Elephant  
Is very like a wall!"

The *Second*, feeling of the tusk,  
Cried — "Ho! what have we here  
So very round and smooth and sharp?  
To me 'tis mighty clear

This wonder of an Elephant  
Is very like a spear!"

The *Third* approached the animal,  
And, happening to take  
The squirming trunk within his hands,  
Thus boldly up and spake:  
"I see," quoth he, "the Elephant  
Is very like a snake!"

The *Fourth* reached out his eager hand,  
And felt about the knee.  
"What most this wondrous beast is like  
Is mighty plain," quoth he;  
"'Tis clear enough the Elephant  
Is very like a tree!"

The *Fifth*, who chanced to touch the ear,  
Said: "E'en the blindest man  
Can tell what this resembles most;  
Deny the fact who can,  
This marvel of an Elephant  
Is very like a fan!"

The *Sixth* no sooner had begun  
About the beast to grope,  
Than, seizing on the swinging tail  
That fell within his scope,  
"I see," quoth he, "the Elephant  
Is very like a rope!"

And so these men of Indostan  
Disputed loud and long,  
Each in his own opinion  
Exceeding stiff and strong,  
Though each was partly in the right,  
And all were in the wrong!

## MORAL.

So, oft in theologic wars  
The disputants, I ween,  
Rail on in utter ignorance  
Of what each other mean,  
And prate about an Elephant  
Not one of them has seen!

## NICHOLAS NICKLEBY LEAVES DOTHEBOYS' HALL.

CHARLES DICKENS.

THE news that the fugitive had been caught and brought back ran like wildfire through the hungry community, and expectation was on tiptoe all the morning. On tiptoe it remained until the afternoon, when Squeers, having refreshed himself with his dinner and an extra libation or so, made his appearance (accompanied by his amiable partner), with a fearful instrument of flagellation, strong, supple, wax-ended, and new.

"Is every boy here?"

Every boy was there, but every boy was afraid to speak; so Squeers glared along the lines to assure himself.

"Each boy keep his place. Nickleby! you go to your desk, sir!"

There was a curious expression in the usher's face; but he took his seat, without opening his lips in reply. Squeers left the room, and shortly afterwards returned, dragging Smike by the collar—or rather by that fragment of his jacket which was nearest the place where his collar ought to have been.

"Now, what have you got to say for yourself? (Stand a little out of the way, Mrs. Squeers, my dear; I've hardly got room enough.)"

"Spare me, sir!"

"Oh, that's all you've got to say, is it? Yes, I'll flog you within an inch of your life, and spare you that."

One cruel blow had fallen on him, when Nicholas Nickleby cried, "Stop!"

"Who cried stop?"

"I did. This must not go on."

"Must not go on!"

"No! Must not! Shall not! I will prevent it! You have disregarded all my quiet interference in this miserable lad's behalf; you have returned no answer to the letter in which I begged forgiveness for him, and offered to be responsible that he would remain quietly here. Don't blame me for this public interference. You have brought it upon yourself, not I."

"Sit down, beggar!"

"Wretch, touch him again at your peril! I will not stand by, and see it done. My blood is up, and I have the strength of ten such men as you. By Heaven! I will not spare you, if you drive me on! I have a series of personal insults to avenge, and my indignation is aggravated by the cruelties practiced in this foul den. Have a care; for if you raise the devil in me, the consequences will fall heavily upon your head!"

Squeers, in a violent outbreak, spat at him, and struck him a blow across the face. Nicholas instantly sprang upon him, wrested his weapon from his hand, and, pinning him by the throat, beat the ruffian till he roared for mercy.

He flung him away with all the force he could muster, and the violence of his fall precipitated Mrs. Squeers over an adjacent form; Squeers, striking his head against the same form in his descent, lay at his full length on the ground, stunned and motionless.

Having brought affairs to this happy termination, and having ascertained, to his satisfaction, that Squeers was only stunned, and not dead (upon which point he had some unpleasant doubts at first), Nicholas packed up a few clothes in a small valise, and, finding that nobody offered to oppose his progress, marched boldly out by the front door, and struck into the road. Then such a cheer arose as the walls of Dotheboys' Hall had never echoed before, and would never respond to again. When the sound had died away, the school was empty; and of the crowd of boys not one remained.

## A KISS AT THE DOOR.



WE were standing in the doorway,  
 My little wife and I ;  
 The golden sun upon her hair  
 Fell down so silently ;  
 A small white hand upon my arm,—  
 What could I ask for more  
 Than the kindly glance of loving eyes,  
 As she kissed me at the door ?

I know she loves with all her heart  
 The one who stands beside,  
 And the years have been so joyous,  
 Since first I called her bride ;  
 We've had so much of happiness  
 Since we met in years before,  
 But the happiest time of all was when  
 She kissed me at the door.

Who cares for wealth of land or gold,  
 For fame or matchless power ?  
 It does not give the happiness  
 Of just one little hour

With one who loves me as her life—  
 She says she loves me more—  
 And I thought she did this morning,  
 When she kissed me at the door.

At times it seems that all the world,  
 With all its wealth of gold,  
 Is very small and poor indeed,  
 Compared with what I hold ;  
 And when the clouds hang grim and dark,  
 I only think the more  
 Of one who waits the coming step  
 To kiss me at the door.

If she lives till age shall scatter  
 Its frosts upon her head,  
 I know she'll love me just the same  
 As the morning we were wed ;  
 But if the angels call her,  
 And she goes to heaven before,  
 I shall know her when I meet her,—  
 For she'll kiss me at the door.

## CLERICAL WIT.



PARSON, who a missionary had  
 been,  
 And hardships and privations oft  
 had seen,  
 While wandering far on lone and  
 desert strands,  
 A weary traveler in benighted lands,  
 Would often picture to his little flock  
 The terrors of the gibbet and the block ;  
 How martyrs suffer'd in the ancient times,  
 And what men suffer now in other climes ;  
 And though his words were eloquent and  
 deep,  
 His hearers oft indulged themselves in sleep.  
 He marked with sorrow each unconscious nod,  
 Within the portals of the house of God,  
 And once this new expedient thought he'd  
 take  
 In his discourse, to keep the rogues awake—

Said he, " While traveling in a distant state,  
 I witness'd scenes which I will here relate :  
 'Twas in a deep, uncultivated wild,  
 Where noontide glory scarcely ever smiled ;  
 Where wolves in hours of midnight darkness  
 howl'd—  
 Where bears frequented, and where panthers  
 prowld ;  
 And, on my word, *mosquitoes* there were  
 found,  
 Many of which, I think, would weigh a  
*pound* !  
 More fierce and ravenous than the hungry  
 shark—  
 They oft were known to climb the trees and  
*bark* !"  
 The audience seem'd taken by surprise—  
 All started up and rubbed their wondering  
 eyes ;

At such a tale they all were much amazed,  
Each drooping lid was in an instant raised,  
And we must say, in keeping heads erect,  
It had its destined and desired effect.

But tales like this credulity appall'd;  
Next day, the deacons on the pastor call'd,  
And begg'd to know how he could ever tell  
The foolish falsehoods from his lips that fell.  
'Why, sir,' said one, 'think what a monstrous weight!  
Were they as large as you were pleased to state?  
You said they'd weigh a pound! It can't be true:

We'll not believe it, though 'tis told by you!"  
"Ah, but it is!" the parson quick replied;  
"In what I stated you may well confide;  
*Many*, I said, sir—and the story's good—  
Indeed I think that *many* of them would!"  
The deacon saw at once that he was raught,  
Yet deem'd himself relieved, on second thought.  
"But then the *barking*—think of that, good man;  
Such monstrous lies! Explain it if you can!"  
"Why, that, my friend, I can explain with ease—  
*They climbed the bark, sir, when they climbed the trees!*"

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### THE POET'S REWARD.

JOHN G. WHITTIER.

THANKS untraced to lips unknown  
Shall greet me like the odors blown  
From unseen meadows newly mown,  
Or lilies floating in some pond,  
Wood-fringed, the wayside gaze beyond;

The traveler owns the grateful sense  
Of sweetness near, he knows not  
whence,  
And, pausing, takes with forehead bare  
The benediction of the air.

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### THE MURDERED TRAVELER.

WILLIAM C. BRYANT.

WHEN spring, to woods and wastes  
around  
Brought bloom and joy again;  
The murdered traveler's bones were  
found,  
Far down a narrow glen  
The fragrant birch, above him, hung  
Her tassels in the sky,  
And many a vernal blossom sprung,  
And noddled carched by  
The red bird warbled, as he wrought  
His hanging nest o'erhead

And fearless, near the fatal spot,  
Her young the partridge led.

But there was weeping far away,  
And gentle eyes, for him,  
With watching many an anxious day,  
Were sorrowful and dim.

They little knew, who loved him so,  
The fearful death he met,  
When shouting o'er the desert snow  
Unarmed and hard beset,



THE FURY OF BATTLEHOSTS.

From a celebrated painting by Jas. E. Taylor, of N. Y., executed for Gen. Granville A. Dodge.





Nor how, when round the frosty pole,  
The northern dawn was red,  
The mountain-wolf and wild-cat stole  
To banquet on the dead;

But long they looked, and feared, and wept,  
Within his distant home;  
And dreamed, and started as they slept,  
For joy that he was come.



Nor how, when strangers found his bones,  
They dressed the hasty bier,  
And marked his grave with nameless stones,  
Unmoistened by a tear.

Long, long they looked—but never spied  
His welcome step again,  
Nor knew the fearful death he died  
Far down that narrow glen.

THE HYPOCHONDRIAC.

**G**OOD morning, Doctor; how do you do? I haint quite so well as I  
have been; but I think I'm some better than I was. I don't think  
that last medicine you gin me did me much good. I had a terrible

time with the ear-ache last night; my wife got up and drapt a few draps of walnut sap into it, and that relieved it some; but I didn't get a wink of sleep till nearly daylight. For nearly a week, Doctor, I've had the worst kind of a narvous headache; it has been so bad sometimes that I thought my head would bust open. Oh, dear! I sometimes think that I'm the most afflictedest human that ever lived.

Since this cold weather sot in, that troublesome cough, that I have had every winter for the last fifteen year, has began to pester me agin. (*Coughs.*) Doctor, do you think you can give me anything that will relieve this desprit pain I have in my side?

Then I have a crik at times, in the back of my neck, so that I can't turn my head without turning the hull of my body. (*Coughs.*)

Oh, dear! what shall I do! I have consulted almost every doctor in the country, but they don't any of them seem to understand my case. I have tried everything that I could think of; but I can't find anything that does me the leastest good. (*Coughs.*)

Oh this cough—it will be the death of me yet! You know I had my right hip put out last fall at the rising of Deacon Jones' saw mill; it's getting to be very troublesome just before we have a change of weather. Then I've got the sciatica in my right knee, and sometimes I'm so crippled up that I can hardly crawl round in any fashion.

What do you think that old white mare of ours did while I was out plowing last week? Why, the weacked old critter, she kept a backing and backing, on till she back'd me right up agin the colter, and knock'd a piece of skin off my shin nearly so big. (*Coughs.*)

But I had a worse misfortune than that the other day, Doctor. You see it was washing-day—and my wife wanted me to go out and bring in a little stove-wood—you know we lost our help lately, and my wife has to wash and tend to everything about the house herself.

I knew it wouldn't be safe for me to go out—as it was a raining at the time—but I thought I'd risk it anyhow. So I went out, pick'd up a few chunks of stove-wood, and was a coming up the steps into the house, when my feet slipp'd from under me, and I fell down as sudden as if I'd been shot. Some of the wood lit upon my face, broke down the bridge of my nose, cut my upper lip, and knock'd out three of my front teeth. I suffered dreadfully on account of it, as you may suppose, and my face aint well enough yet to make me fit to be seen, specially by the women folks. (*Coughs.*) Oh, dear! but that ain't all, Doctor, I've got fifteen corns on my toes—and I'm afraid I'm a going to have the "yallar jandars." (*Coughs.*)

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*THE VAUDOIS TEACHER.*


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JOHN G. WHITTIER.

“**H**, lady fair, these silks of mine  
 Are beautiful and rare,  
 The richest web of the Indian loom,  
 Which beauty’s queen might wear,  
 And these pearls are pure and mild  
 to behold,  
 And with radiant light they vie;  
 I have brought them with me a weary way,  
 Will my gentle lady buy?”

And the lady smiled on the worn old man,  
 Through the dark and clustering curls,  
 Which veiled her brow as she bent to view  
 His silks and glittering pearls;  
 And she placed their price in the old man’s  
 hand,  
 And lightly turned away;  
 But she paused at the wanderer’s earnest  
 call,  
 “My gentle lady, stay!”

“Oh, lady fair, I have yet a gem  
 Which a purer lustre flings  
 Than the diamond flash of the jeweled  
 crown  
 On the lofty brow of kings;  
 A wonderful pearl of exceeding price,  
 Whose virtue shall not decay;  
 Whose light shall be as a spell to thee,  
 And a blessing on thy way!”

The lady glanced at the mirroring steel  
 Where her form of grace was seen,

Where her eyes shone clear and her dark look  
 waved  
 Their clasping pearls between.  
 “Bring forth thy pearl of exceeding worth,  
 Thou traveler gray and old;  
 And name the price of thy precious gem,  
 And my pages shall count thy gold.”

The cloud went off from the pilgrim’s brow,  
 As a small and meagre book,  
 Unchased with gold or gem of cost,  
 From his folding robe he took.  
 “Here, lady fair, is the pearl of price;  
 May it prove as such to thee!  
 Nay, keep thy gold; I ask it not;  
 For the Word of God is free.”

The hoary traveler went his way;  
 But the gift he left behind  
 Hath had its pure and perfect work  
 On that high-born maiden’s mind;  
 And she hath turned from the pride of sin  
 To the lowliness of truth,  
 And given her human heart to God,  
 In its beautiful hour of youth.

And she hath left the gray old halls  
 Where an evil faith had power;  
 The courtly knights of her father’s train,  
 And the maidens of her bower;  
 And she hath gone to the Vaudois vales,  
 By lordly feet untrod,  
 Where the poor and needy of earth are rich  
 In the perfect love of God.

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*FAITHLESS NELLY GRAY.*


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THOMAS HOOD.

**B**EN BATTLE was a soldier bold,  
 And used to war’s alarms;  
 But a cannon-ball took off his legs,  
 So he laid down his arms.

Now as they bore him off the field  
 Said he, “Let others shoot;  
 For here I have my second leg,  
 And the Forty-second Foot.”

The army-surgeons made him limbs;  
Said he, "They're only pegs;  
But there's as wooden members quite,  
As represent my legs."

Now Ben he loved a pretty maid,—  
Her name was Nelly Gray;  
So he went to pay her his devours,  
When he devoured his pay.

But when he called on Nelly Gray;  
She made him quite a scoff;  
And when she saw his wooden legs,  
Began to take them off.

"O Nelly Gray! O Nelly Gray!  
Is this your love so warm?  
The love that loves a scarlet coat  
Should be more uniform."

Said she, "I loved a soldier once,  
For he was blithe and brave;  
But I will never have a man  
With both legs in the grave.

"Before you had those timber toes  
Your love I did allow;  
But then, you know, you stand upon  
Another footing now."

"O Nelly Gray! O Nelly Gray!  
For all your jeering speeches,  
At duty's call I left my legs  
In Badajos's breaches."

"Why, then," said she, "you've lost the feet  
Of legs in war's alarms,

And now you cannot wear your shoes  
Upon your feats of arms!"

"O false and fickle Nellie Gray!  
I know why you refuse;  
Though I've no feet, some other man  
Is standing in my shoes.

"I wish I ne'er had seen your face,  
But, now, a long farewell!  
For you will be my death;—alas!  
You will not be my Nell!"

Now when he went from Nelly Gray  
His heart so heavy got,  
And life was such a burden grown,  
It made him take a knot.

So round his melancholy neck  
A rope he did intwine,  
And, for his second time in life,  
Enlisted in the line.

One end he tied around a beam,  
And then removed his pegs;  
And, as his legs were off,—of course  
He soon was off his legs.

And there he hung till he was dead  
As any nail in town;  
For, though distress had cut him up,  
It could not cut him down.

A dozen men sat on his corpse,  
To find out why he died,—  
And they buried Ben in fourcross roads,  
With a stake in his inside.

## JOHN MAYNARD.

H. ALGER, JR.



WAS on Lake Erie's broad expanse,  
One bright mid-summer day,  
The gallant steamer Ocean Queen  
Swept proudly on her way.  
Bright faces clustered on the deck  
Or leaning o'er the side,  
Watched anxiously the leathery foam  
That floeked the rippling tide.

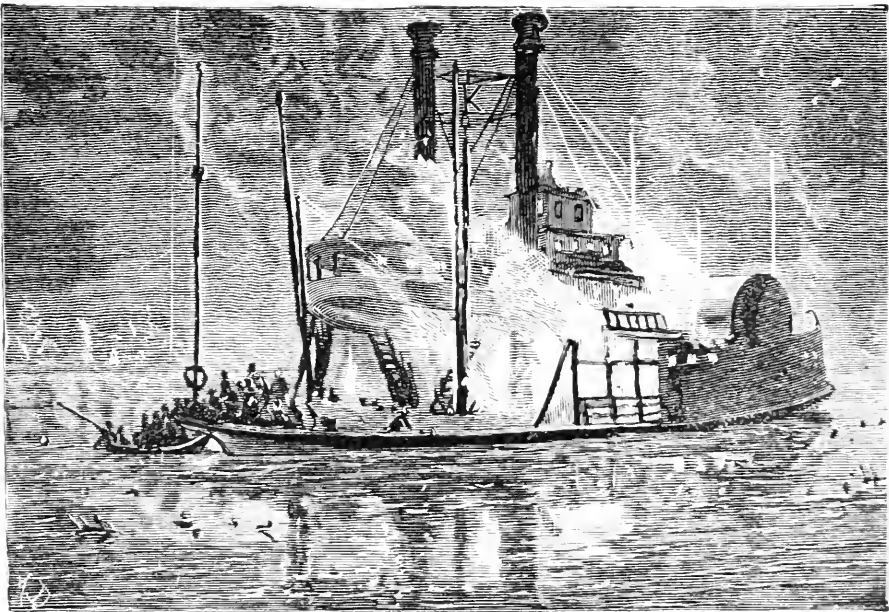
Ah, who beneath that cloudless sky,  
That smiling bends serene,  
Could dream that danger, awful, vast,  
Impended o'er the scene,  
Could dream that ere an hour had sped,  
That frame of sturdy oak  
Would sink beneath the lake's blue waves  
Blackened with fire and smoke?

A seaman sought the captain's side,  
 A moment whispered low;  
 The captain's swarthy face grew pale,  
 He hurried down below  
 Alas, too late! Though quick and sharp  
 And clear his orders came,  
 No human effort could avail  
 To quench the insidious flame

The bad news quickly reached the deck,  
 It sped from lip to lip,  
 And ghastly faces everywhere  
 Looked from the doomed ship.  
 "Is there no hope—no chance of life?"  
 A hundred lips implore:  
 "But one," the captain made reply,  
 "To run the ship on shore."

No terror pales the helmsman's cheek,  
 Or clouds his dauntless eye,  
 As in a sailor's measured tone  
 His voice responds, "Ay, Ay!"  
 Three hundred souls—the steamer's freight—  
 Crowd forward wild with fear,  
 While at the stern the dreadful flames  
 Above the deck appear.

John Maynard watched the nearing flames,  
 But still with steady hand  
 He grasped the wheel and steadfastly  
 He steered the ship to land.  
 "John Maynard," with an anxious voice,  
 The captain cries once more,  
 "Stand by the wheel five minutes yet.  
 And we will reach the shore."



A sailor, whose heroic soul  
 That hour should yet reveal—  
 By name John Maynard, eastern born,  
 Stood calmly at the wheel.  
 "Head her southeast!" the captain shouts,  
 Above the smothered roar  
 "Head her southeast without delay!  
 Make for the nearest shore!"

Through flames and smoke that dauntless  
 heart

Responded firmly, still  
 Unawed, though face to face with death,  
 "With God's good help I will!"

The flames approach with giant strides,  
 They scorch his hauls and lrow;

One arm disabled seeks his side,  
 Ah, he is conquered now !  
 But no, his teeth are firmly set,  
 He crushes down the pain,—  
 His knee upon the staunchion pressed,  
 He guides the ship again.

One moment yet ! one moment yet !  
 Brave heart thy task is o'er !  
 The pebbles grate beneath the keel,  
 The steamer touches shore.

Three hundred grateful voices rise,  
 In praise to God that He  
 Hath saved them from the fearful fire,  
 And from the engulfing sea

But where is he, that helmsman bold ?  
 The captain saw him reel—  
 His nerveless hands released their task,  
 He sunk beside the wheel.  
 The waves received his lifeless corpse,  
 Blackened with smoke and fire.  
 God rest him ! Hero never had  
 A nobler funeral pyre !

### WASHINGTON'S ADDRESS TO HIS TROOPS.

BEFORE THE BATTLE OF LONG ISLAND, 1776.



THE time is now near at hand, which must probably determine whether Americans are to be freemen or slaves; whether they are to have any property they can call their own; whether their houses and farms are to be pillaged and destroyed, and themselves consigned to a state of wretchedness, from which no human efforts will deliver them. The fate of unborn millions will now depend, under God, on the courage and conduct of this army. Our cruel and unrelenting enemy leaves us only the choice of a brave resistance, or the most abject submission. We have, therefore, to resolve to conquer or to die.

Our own, our country's honour, calls upon us for a vigorous and manly exertion; and if we now shamefully fail, we shall become infamous to the whole world. Let us, then, rely on the goodness of our cause, and the aid of the Supreme Being, in whose hands victory is, to animate and encourage us to great and noble actions. The eyes of all our countrymen are now upon us, and we shall have their blessings and praises, if happily we are the instruments of saving them from the tyranny meditated against them. Let us therefore animate and encourage each other, and show the whole world, that a freeman contending for liberty on his own ground, is superior to any slavish mercenary on earth.

Liberty, property, life, and honour are all at stake; upon your courage and conduct rest the hopes of our bleeding and insulted country; our wives, children, and parents expect safety from us only; and they have every reason to believe that Heaven will crown with success so just a cause.

The enemy will endeavor to intimidate by show and appearance; but remember they have been repulsed on various occasions by a few brave Americans. Their cause is bad—their men are conscious of it; and, if opposed with firmness and coolness on their first onset, with our advantage of works and knowledge of the ground, the victory is most assuredly ours. Every good soldier will be silent and attentive—wait for orders—and reserve his fire until he is sure of doing execution.



## A SNOW-STORM.

CHARLES G. EASTMAN.

## I.

**T**IS a fearful night in the winter time,  
As cold as it ever can be;  
The roar of the blast is heard, like  
the chime  
Of the waves on an angry sea:  
The moon is full, but her silver light  
The storm dashes out with its wings  
to-night;

And over the sky from south to north

Not a star is seen, as the wind comes forth  
In the strength of a mighty glee.

## II.

All day had the snow come down—all day  
As it never came down before:  
And over the hills, at sunset, lay  
Some two or three feet, or more:  
The fence was lost, and the wall of stone,

The windows blocked, and the well-curbs  
gone;

The haystack had grown to a mountain lift,  
And the wood-pile looked like a monster drift,  
As it lay by the farmer's door.

The night sets in on a world of snow,  
While the air grows sharp and chill,  
And the warning roar of a fearful blow  
Is heard on the distant hill;  
And the Norther! See—on the mountain peak,  
In his breath how the old trees writhe and  
shriek,  
He shouts on the plain, Ho, ho! Ho, ho!  
He drives from his nostrils the blinding snow,  
And growls with a savage will.

His nose is pressed on his quivering feet;  
Pray, what does the dog do there?

A farmer came from the village plain,  
But he lost the traveled way;  
And for hours he trod, with might and main  
A path for his horse and sleigh;  
But colder still the cold wind blew,  
And deeper still the deep drifts grew,  
And his mare, a beautiful Morgan brown,  
At last in her struggles floundered down,  
Where a log in a hollow lay.

In vain, with a neigh and a frenzied snort,  
She plunged in the drifting snow,  
While her master urged, till his breath grew  
short.



### III

Such a night as this to be found abroad,  
In the drifts and the freezing air,  
Saw a shivering dog in the field by the road,  
With the snow in his shaggy hair!  
He shuts his eyes to the wind, and growls,  
He lifts his head, and howls, and howls,  
Then crouching low from the cutting sleet

With a word and a gentle blow;  
But the snow was deep, and the tugs were  
tight,  
His hands were numb, and had lost their  
might,  
So he wallowed back to his half-filled sleigh,  
And strove to shelter himself till day,  
With his coat and the buffalo.



IV.

He has given the last faint jerk of the rein  
 To rouse up his dying steed,  
 And the poor dog howls to the blast in vain,  
 For help in his master's need ;  
 For a while he strives, with a wistful cry,  
 To catch a glance from his drowsy eye,  
 And wags his tail if the rude winds flap  
 The skirt of the buffalo over his lap,  
 And whines when he takes no heed.

V.

The wind goes down, and the storm is o'er ;  
 'Tis the hour of midnight past ;  
 The old trees writhe and bend no more  
 In the whirl of the rushing blast ;

The silent moon, with her peaceful light,  
 Looks down on the hills, with snow all white ;  
 And the giant shadow of Camel's Hump,  
 The blasted pine and the ghostly stump,  
 Afar on the plain are cast.

But cold and dead, by the hidden log,  
 Are they who came from the town :  
 The man in his sleigh, and his faithful dog,  
 And his beautiful Morgan brown—  
 In the wide snow-desert, far and grand,  
 With his cap on his head, and the reins in  
 his hand,  
 The dog with his nose on his master's feet,  
 And the mare half seen through the crusted  
 sleet,  
 Where she lay when she floundered down.

WHY SHOULD THE SPIRIT OF MORTAL BE PROUD ?

WILLIAM KNOX.

President Lincoln's Favorite Poem.



O! why should the spirit of mortal be proud ?  
 Like a swift-fleeting meteor, a fast-  
 flying cloud,  
 A flash of the lightning, a break of  
 the wave,  
 Man passeth from life to his rest in  
 the grave.

The leaves of the oak and the willow shall fade,  
 Be scattered around and together be laid ;  
 And the young and the old, the low and the  
 high  
 Shall moulder to dust and together shall lie.

The infant a mother attended and loved ;  
 The mother that infant's affection who proved ;  
 The husband that mother and infant who  
 blessed,—  
 Each, all, are away to their dwellings of rest.

The maid on whose cheek, on whose brow, in  
 whose eye,  
 Shone beauty and pleasure,—her triumphs  
 are by ;

And the memory of those who loved her and  
 praised

Are alike from the minds of the living erased.

The hand of the king that the sceptre hath  
 borne ;

The brow of the priest that the mitre hath  
 worn ;

The eye of the sage, and the heart of the brave,  
 Are hidden and lost in the depth of the grave.

The peasant whose lot was to sow and to reap ;  
 The herdsman who climbed with his goats up  
 the steep ;

The beggar who wandered in search of his  
 bread,

Have faded away like the grass that we tread

The saint who enjoyed the communion of  
 heaven ;

The sinner who dared to remain unforgiven ;  
 The wise and the foolish, the guilty and just,

Have quietly mingled their bones in the  
 dust.

So the multitude goes, like the flowers or the weed  
That withers away to let others succeed:  
So the multitude comes, even those we behold,  
To repeat every tale that has often been told.

For we are the same our fathers have been:  
We see the same sights our fathers have seen:  
We drink the same stream, and view the same sun,  
And run the same course our fathers have run.

The thoughts we are thinking our fathers would think;  
From the death we are shrinking our fathers would shrink;  
To the life we are clinging they also would cling;  
But it speeds for us all, like a bird on the wing.

They loved, but the story we cannot unfold;  
They scorned, but the heart of the haughty is cold;

They grieved, but no wail from their slumbers will come;  
They joyed, but the tongue of their gladness is dumb.

They died, aye! they died; and we things that are now,  
Who walk on the turf that lies over their brow,  
Who make in their dwelling a transient abode,  
Meet the things that they met on their pilgrimage road.

Yea! hope and despondency, pleasure and pain,  
We mingle together in sunshine and rain;  
And the smiles and the tears, the song and the dirge,  
Still follow each other, like surge upon surge.

'Tis the wink of an eye, 'tis the draught of a breath,  
From the blossom of health to the paleness of death,  
From the gilded saloon to the bier and the shroud,—  
Oh! why should the spirit of mortal be proud?

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*CAUGHT IN THE MAELSTROM.*

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CHARLES A. WILEY.

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**I**N the Arctic ocean near the coast of Norway is situated the famous Maelstrom or whirlpool. Many are the goodly ships that have been caught in its circling power, and plunged into the depths below. On a fine spring morning, near the shore opposite, are gathered a company of peasants. The winter and the long night have passed away; and, in accordance with their ancient custom, they are holding a greeting to the return of the sunlight, and the verdure of spring. Under a green shade are spread, in abundance, all the luxuries their pleasant homes could afford. In the grove at one side are heard the strains of music, and the light step of the dance.

At the shore lies a beautiful boat, and a party near are preparing for a ride. Soon all things are in readiness, and, amid the cheers of their

companions on shore, they push gayly away. The day is beautiful, and they row on, and on. Weary, at length, they drop their oars to rest; but they perceive their boat to be still moving. Somewhat surprised,—soon it occurs to them that they are under the influence of the whirlpool.

Moving slowly and without an effort—presently faster, at length the boat glides along with a movement far more delightful than with oars. Their friends from the shore perceive the boat moving, and see no working of the oars; it flashes upon *their* minds that they are evidently within the circles of the maelstrom. When the boat comes near they call to them, “Beware of the whirlpool!” But they laugh at fear,—they are too happy to think of returning: “When we see there is danger then we will return.” Oh, that some good angel would come with warning unto them, “Unless ye *now* turn back ye *cannot* be saved.” Like as the voice of God comes to the soul of the impenitent, “Unless ye mend your ways ye cannot be saved.”

The boat is now going at a fearful rate; but, deceived by the moving waters, they are unconscious of its rapidity. They hear the hollow rumbling at the whirlpool's centre. The voices from the shore are no longer audible, but every effort is being used to warn them of their danger. They now, for the first time, become conscious of their situation, and head the boat towards shore. But, like a leaf in the autumn gale, she quivers under the power of the whirlpool. Fear drives them to frenzy! Two of the strongest seize the oars, and ply them with all their strength, and the boat moves towards the shore. With joy they cherish hope! and some, for the first time in all their lives, now give thanks to God,—that they are *saved*. But suddenly, CRASH, goes an oar! and such a shriek goes up from that ill-fated band, as can only be heard when a spirit lost, drops into perdition!

The boat whirls again into its death-marked channel, and skips on with the speed of the wind. The roar at the centre grinds on their ears, like the grating of prison doors on the ears of the doomed. Clearer, and more deafening is that dreadful roar, as nearer and still nearer the vessel approaches the centre; then whirling for a moment on that awful brink, she plunges with her freight of human souls into that dreadful yawning hollow, where their bodies shall lie in their watery graves till the sea gives up its dead!

And so, every year, ay, every month, thousands, passing along in the boat of life, enter almost unaware the fatal circles of the wine-cup. And, notwithstanding the earnest voices of anxious friends, “Beware of the gutter! of the grave! of hell!” they continue their course until the “force of habit” overpowers them; and, cursing and shrieking, they whirl for a time on the crater of the maelstrom, and are plunged below.

## WIND AND RAIN.

RICHARD H. STODDARD.

**R**ATTLE the window, Winds!  
 Rain, drip on the panes!  
 There are tears and sighs in our  
 hearts and eyes,  
 And a weary weight on our brains.

The gray sea heaves and heaves,  
 On the dreary flats of sand:

And the blasted limb of the churchyard yew  
 It shakes like a ghostly hand!  
 The dead are engulfed beneath it,  
 Sunk in the grassy waves:  
 But we have more dead in our hearts to-day  
 Than the Earth in all her graves!

## THE FIRST PARTY.

JOSEPHINE POLLARD.

**M**ISS Annabel McCarty  
 Was invited to a party.  
 "Your company from four to ten,"  
 the invitation said;  
 And the maiden was delighted  
 To think she was invited  
 To sit up till the hour when the big  
 folks went to bed.

The crazy little midget  
 Ran and told the news to Bridget,  
 Who clapped her hands, and danced a jig, to  
 Annabel's delight,  
 And said, with accents hearty,  
 "'Twill be the swatest party  
 If ye're there yerself, me darlint' I wish it  
 was to night!"

The great display of frilling  
 Was positively killing,  
 And oh, the little booties' and the lovely  
 sash so wide!  
 And the gloves so very cunning  
 She was altogether "stunning."  
 And the whole McCarty family regarded her  
 with pride.

They gave minute directions,  
 With copious interjections  
 Of "sit up straight!" and "don't do this or  
 that — 'twould be absurd!"

But, what with their caressing,  
 And the agony of dressing,  
 Miss Annabel McCarty didn't hear a single  
 word.

There was music, there was dancing,  
 And the sight was most entrancing,  
 As if fairyland and floral band were holding  
 jubilee;

There was laughing, there was pouting;  
 There was singing, there was shouting;  
 And old and young together made a carnival  
 of glee.

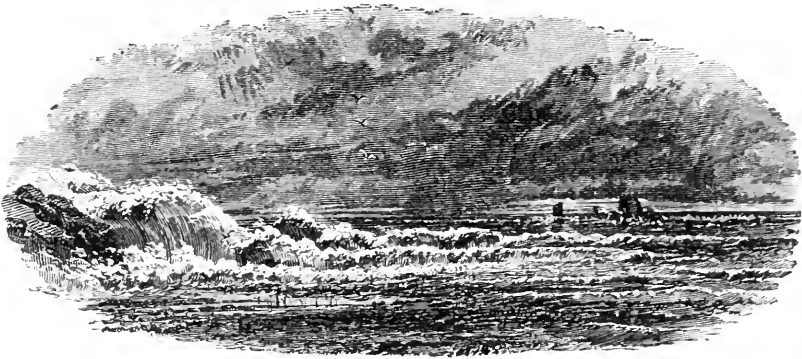
Miss Annabel McCarty  
 Was the youngest at the party,  
 And every one remarked that she was beau-  
 tifully dressed,  
 Like a doll she sat demurely  
 On the sofa, thinking surely  
 It would never do for her to run and frolic  
 with the rest.

The noise kept growing louder;  
 The naughty boys would crowd her;  
 "I think you're very rude indeed!" the little  
 lady said,

And then, without a warning  
 Her home instructions scorning  
 She screamed: "I want my supper—and I  
 want to go to bed!"

Now big folks who are older,  
Need not laugh at her, nor scold her,  
For doubtless, if the truth were known, we've  
often felt inclined

To leave the ball or party.  
As did Annabel McCarty,  
Bnt we hadn't half the courage and we  
couldn't speak our mind!



THE SEA-SHORE AND THE MOUNTAINS.

OLIVER WENDELL HOLMES.

**H**AVE lived by the sea-shore and by the mountains. No, I am not going to say which is best. The one where your place is, is the best for you. But this difference is: you can domesticate mountains, but the sea is *ferre natura*. You may have a hut, or know the owner of one, on the mountain-side; you see a light half-way up its ascent in the evening, and you know there is a home, and you might share it. You have noted certain trees, perhaps; you know the particular zone where the hemlocks look so black in October, when the maples and beeches have faded. All its reliefs and intaglios have electrotyped themselves in the medallions that hang round the walls of your memory's chamber. The sea remembers nothing. It is feline. It licks your feet,—its huge flanks purr very pleasantly for you; but it will crack your bones and eat you, for all that, and wipe the crimsoned foam from its jaws as if nothing had happened. The mountains give their lost children berries and water; the sea mocks their thirst and lets them die. The mountains have a grand, stupid, lovable tranquillity; the sea has a fascinating, treacherous intelligence. The mountains lie about like huge ruminants, their broad backs awful to look upon, but safe to handle. The sea smooths its silver scales

until you cannot see their joints,—but their shining is that of a snake's belly, after all. In deeper suggestiveness I find as great a difference. The mountains dwarf mankind and foreshorten the procession of its long generations. The sea drowns out humanity and time; it has no sympathy with either; for it belongs to eternity, and of that it sings its monotonous song for ever and ever.

Yet I should love to have a little box by the sea-shore. I should love to gaze out on the wild feline element from a front window of my own, just as I should love to look on a caged panther, and see it stretch its shining length, and then curl over and lap its smooth sides, and by-and-by begin to lash itself into rage, and show its white teeth, and spring at its bars, and howl the cry of its mad, but, to me, harmless fury.

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*THE BAREFOOT BOY.*

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JOHN G. WHITTIER.

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**B**LESSINGS on thee, little man,  
 Barefoot boy, with cheek of tan!  
 With thy turned up pantaloons,  
 And thy merry whistled tunes;  
 With thy red lip, redder still  
 Kissed by strawberries on the hill;  
 With the sunshine on thy face,  
 Through thy torn brim's jaunty grace!  
 From my heart I give thee joy,  
 I was once a barefoot boy.  
 Prince thou art—the grown-up man,  
 Only a republican.  
 Let the million dollared ride!  
 Barefoot, trudging at his side,  
 Thou hast more than he can buy,  
 In the reach of ear and eye.  
 Outward sunshine, inward joy,  
 Blessings on the barefoot boy.

O! for boyhood's painless play,  
 Sleep that wakes in laughing day,  
 Health that mocks the doctor's rules,  
 Knowledge never learned of schools;  
 Of the wild bee's morning chase,  
 Of the wild flower's time and place,  
 Flight of fowl and habitude  
 Of the tenants of the wood,

How the tortoise bears his shell,  
 How the woodchuck digs his cell,  
 And the ground-mole sinks his well;  
 How the robin feeds her young,  
 How the oriole's nest is hung;  
 Where the whites lilies blow,  
 Where the freshest berries grow,  
 Where the ground-nut trails its vine,  
 Where the wood-grape's clusters shine,  
 Of the black wasp's cunning way,  
 Mason of his walls of clay,  
 And the architectural plans  
 Of gray hornet artisans!  
 For, eschewing books and tasks,  
 Nature answers all he asks;  
 Hand in hand with her he walks,  
 Part and parcel of her joy,  
 Blessings on the barefoot boy.

O for boyhood's time of June,  
 Crowding years in one brief moon,  
 When all things I heard or saw,  
 Me, their master, waited for!  
 I was rich in flowers and trees,  
 Humming birds and honey bees;  
 For my sport the squirrel played,  
 Fled the snouted mole his spade;



• Blessings • Grace, little girl





For my taste the blackberry cone  
 Purpled over hedge and stone ;  
 Laughed the brook for my delight,  
 Through the day, and through the night :  
 Whispering at the garden wall,  
 Talked with me from fall to fall ;  
 Mine the sand-rimmed pickerel pond,  
 Mine the walnut slopes beyond,  
 Mine, on bending orchard trees,  
 Apples of Hesperides !  
 Still, as my horizon grew,  
 Larger grew my riches too,  
 All the world I saw or knew  
 Seemed a complex Chinese toy,  
 Fashioned for a barefoot boy !

O, for festal dainties spread,  
 Like my bowl of milk and bread,  
 Pewter spoon and bowl of wood,  
 On the door-stone, gray and rude !  
 O'er me like a regal tent,  
 Cloudy ribbed, the sunset bent,  
 Purple-curtained, fringed with gold,  
 Looped in many a wind-swung fold ;  
 While for music came the play  
 Of the pied frogs' orchestra :

And, to light the noisy choir,  
 Lit the fly his lamp of fire,  
 I was monarch ; pomp and joy  
 Waited on the bare-foot boy !

Cheerily, then, my little man !  
 Live and laugh as boyhood can ;  
 Though the flinty slopes be hard,  
 Stubble-speared the new-mown sward  
 Every morn shall lead thee through  
 Fresh baptisms of the dew ;  
 Every evening from thy feet  
 Shall the cool wind kiss the heat ;  
 All too soon these feet must hide  
 In the prison cells of pride,  
 Lose the freedom of the sod,  
 Like a colt's for work be shod,  
 Made to tread the mills of toil,  
 Up and down in ceaseless moil,  
 Happy if their track be found  
 Never on forbidden ground ;  
 Happy if they sink not in  
 Quick and treacherous sands of sin,  
 Ah ! that thou couldst know thy joy,  
 Ere it passes, barefoot boy !

## LINES ON A SKELETON.

**B**EHOLD this ruin ! 'tis a skull,  
 Once of ethereal spirit full !  
 This narrow cell was life's retreat,  
 This space was thought's mysterious  
 seat.  
 What beauteous pictures filled this  
 spot—  
 What dreams of pleasure, long forgot !  
 Nor grief, nor joy, nor hope, nor fear,  
 Has left one trace of record there.

Beneath this mouldering canopy  
 Once shone the bright and busy eye ;  
 Yet start not at that dismal void ;  
 If social love that eye employed,  
 If with no lawless fire it gleamed  
 But through the dew of kindness beamed,  
 That eye shall be forever bright  
 When stars and sun have lost their light.

Here, in this silent cavern, hung  
 The ready, swift, and tuneful tongue ;  
 If falsehood's honey it disclaimed,  
 And, when it could not praise, was  
 chained ;  
 If bold in virtue's cause it spoke,  
 Yet gentle concord never broke,  
 That tuneful tongue shall plead for thee  
 When death unveils eternity.

Say, did these fingers delve the mine,  
 Or with its envied rubies shine ?  
 To hew the rock or wear the gem,  
 Can nothing now avail to them ;  
 But if the page of truth they sought,  
 And comfort to the mourner brought,  
 These hands a richer meed shall claim  
 Than all that waits on wealth or fame !

Avails it whether bare or shod  
 Those feet the path of duty trod?  
 If from the bower of joy they sped  
 To soothe affliction's humble bed;

If gran leur's guilty bribe they spurned,  
 And home to virtue's lap returned,  
 Those feet with angel wings shall vie,  
 And tread the palace of the sky!

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*THE EBB-TIDE.*

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R. SOUTHEY.

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**S**LOWLY thy flowing tide  
 Came in, old Avon! Scarcely did mine  
 eyes,  
 As watchfully I roamed thy green-  
 wood side,  
 Perceive its gentle rise.

With many a stroke and strong  
 The laboring boatmen upward plied their  
 oars;  
 Yet little way they made, tho' laboring long  
 Between thy winding shores

Now down thine ebbing tide  
 The unlabored boat falls rapidly along;  
 The solitary helmsman sits to guide,  
 And sings an idle song.

Now o'er the rocks that lay  
 So silent late the shallow current roars;

Fast flow thy waters on their seaward way  
 Through wider-spreading shores.

Avon, I gaze and know  
 The lesson emblem'd in thy varying way;  
 It speaks of human joys that rise so slow,  
 So rapidly decay.

Kingdoms which long have stood  
 And slow to strength and power attained at  
 last,  
 Thus from the summit of high Fortune's  
 flood,  
 They ebb to run fast.

Thus like thy flow appears  
 Time's tardy course to manhood's envied stage.  
 Alas! how hurryingly the ebbing years  
 Then hasten to old age!

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YAWCOB STRAUSS.

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CHARLES F. ADAMS.

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**H**AF you funny beelle poy,  
 Vot gone schust to mine knee,  
 Der queere t schap, der createst rogue,  
 Vot fer you dit see,  
 He runs und schump und schmashes  
 ding  
 In all barts off der house  
 But vot off dot? he vas mine son,  
 Mine beelle Yawcob Strauss.

He get der measles und der mums  
 Und eferyding dot's oudt;  
 He sills mine glass off lager beer,  
 Boots schmuff indo mine kraut  
 He fills mine pipe mit Lumburg cheese,—  
 Dot vas der roughest chouse  
 I'd dake dot vrom no oder poy  
 But beelle Yawcob Strauss.

He dakes der milk-ban for a dhrum,  
 Und cuts mine cane in dwo,  
 To make der schticks to beat it mit,—  
 Mine cracious dot vas drue!

Und vhere der plaze goes vrom der lamp,  
 Vene'er der glim I douse,  
 How gan I all dose dings eggsblain  
 To dot schmall Yawcob Strauss?



I dinks mine hed vas schplit abart.  
 He kicks oup sooch a touse:  
 But nefer mind; der poys vas few  
 Like dot young Yawcob Strauss.

He asks me questions sooch as dese:  
 Who baints mine nose so red?  
 Who vas it cut dot schmoodth blace outd  
 Vrom der hair ubon mine hed?

I somedimes dink I schall go vild  
 Mit sooch a grazzy poy,  
 Und vish vonce more I would haf rest,  
 Und beaceful dimes ensшой;  
 But ven he vas ashleep in ped,  
 So guet as a mouse,  
 I prays der Lord, "Dake anyding,  
 But leaf dot Yawcob Strauss."

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*ARTEMUS WARD VISITS THE SHAKERS.*


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CHARLES F. BROWN.

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“**A**R. SHAKER,” sed I, “you see before you a Babe in the Woods, so to speak, and he axes a shelter of you.”

“Yay,” said the Shaker, and he led the way into the house, another bein sent to put my horse and wagon under kiver.

A solum female, lookin somewhat like a last year’s bean-pole stuck into a long meal-bag, cum in and axed me was I athirst and did I hunger? To which I asserted, “A few.” She went orf, and I endeavored to open a conversation with the old man.

“Elder, I spect,” sed I.

“Yay,” he said.

“Health’s good, I reckon?”

“Yay.”

“What’s the wages of a Elder, when he understands his bizness—or do you devote your sarvices gratooitous?”

“Yay.”

“Storm nigh, sir?”

“Yay.”

“If the storm continues there’ll be a mess underfoot, hay?”

“Yay.”

“If I may be so bold, kind sir, what’s the price of that peecooler kind of wesket you wear, includin trimmins?”

“Yay.”

I pawsed a minit, and, thinkin I’d be fasheshus with him and see how that would go, I slapt him on the shoulder, burst into a hearty larf, and told him that as a yayer he had no living ekel.

He jumped up as if bilin water had been squirted into his ears, groaned, rolled his eyes up tords the sealin and sed:

“You’re a man of sin!”

He then walked out of the room.

Directly thar cum in two young Shakeresses, as putty and slick lookin galls as I ever met. It is troo they was drest in meal-bags like the old one I’d met previstly, and their shiny, silky hair was hid from sight by long, white caps, such as I spose female gots wear; but their eyes sparkled like diamonds, their cheeks was like roses, and they was charmin enuff

to make a man throw stuns at his grandmother, if they axed him to. They commenst clearing away the dishes, casting shy glances at me all the time. I got excited. I forgot Betsey Jane in my rapter, and sez I,

"My pretty dears, how air you?"

"We air well," they solumly sed.

"Where is the old man?" said I, in a soft voice.

"Of whom dost thou speak—Brother Uriah?"

"I mean that gay and festive cuss who calls me a man of sin. Shouldn't wonder if his name wasn't Uriah."

"He has retired."

"Wall, my pretty dears," sez I, "let's have some fun. Let's play puss in the corner. What say?"

"Air you a Shaker, sir?" they asked.

"Wall, my pretty dears, I haven't arrayed my proud form in a long weskit yet, but if they wus all like you perhaps I'd jine 'em. As it is, I am willing to be Shaker protemporary."

They wus full of fun. I seed that at fust, only they was a little skeery. I tawt 'em puss in the corner, and sich like plase, and we had a nice time, keepin quiet of course, so that the old man shouldn't hear. When we broke up, sez I:

"My pretty dears, ear I go, you have no objections have you? to a innersent kiss at partin?"

"Yay," they said, and I—yayed.

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## THE LAND O' THE LEAL.

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LADY NAIRNE.

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'M wearin' awa', Jean,  
 Like snow in a thaw, Jean;—  
 I'm wearin' awa'  
     To the Land o' the Leal.  
 There's nae sorrow there, Jean;  
 There's neither cauld nor care, Jean,  
 The day is ever fair  
     In the Land o' the Leal.

You've been leal and true, Jean;  
 Your task's ended now, Jean!  
 And I'll welcome you  
     To the Land o' the Leal.

Then dry that tearfu' ee, Jean!  
 My soul langts to be free, Jean;  
 And angels wait on me  
     To the Land o' the Leal.

Our bonnie bairn's there, Jean,  
 She was baith gude and fair, Jean,  
 And we grudged her sair  
     To the Land o' the Leal!

But sorrow's self wears past, Jean,  
 And joy's a comin' fast, Jean;  
 The joy that's aye to last,  
     In the Land o' the Leal

A' our friends are gane, Jean ;  
 We've lang been left alane, Jean ;  
 We'll a' meet again  
 In the Land o' the Leal.

Now, fare ye weel, my ain Jean !  
 This world's care is vain, Jean ;  
 We'll meet, an' ay' be fain,  
 In the Land o' the Leal.

### AS SHIPS BECALMED.

ARTHUR H. CLOUGH.

**A**S ships becalmed at eve, that lay  
 With canvas drooping, side by side,  
 Two towers of sail, at dawn of day  
 Are scarce long leagues apart des-  
 cried.

When fell the night, up sprang the  
 breeze,  
 And all the darkling hours they plied ;  
 Nor dreamt but each the selfsame seas  
 By each was cleaving, side by side :

E'en so—but why the tale reveal  
 Of those whom, year by year unchanged,  
 Brief absence joined anew, to feel,  
 Astounded, soul from soul estranged ?

At dead of night their sails were filled,  
 And onward each rejoicing steered ;

Ah ! neither blame, for neither willed  
 Or wist what first with dawn appeared.

To veer, how vain ! On, onward strain,  
 Brave barks !—in light, in darkness too ;  
 Through winds and tides one compass  
 guides :  
 To that and your own selves be true.

But O blithe breeze ! and O great seas !  
 Though ne'er that earliest parting past,  
 On your wide plain they join again,  
 Together lead them home at last.

One port, methought, alike they sought,—  
 One purpose hold where'er they fare ;  
 O bounding breeze, O rushing seas,  
 At last, at last, unite them there.

### THE OWL.

BARRY CORNWALL.

**I**N the hollow tree, in the old gray tower,  
 The spectral owl doth dwell ;  
 Dull-hated, deposed, in the sunshine  
 he lurks,  
 But at dusk he's abroad and well !  
 Not a bird of the forest e'er mate with  
 him  
 All mock him outright by day ;  
 But at night, when the wood grows still and  
 dim,

The boldest will shrink away !  
 O, when the night falls, and roosts the  
 fowl,  
 Then, then, is the reign of the horned owl !  
 And the owl hath a bride, who is fond and  
 bold,  
 And loveth the wood's deep gloom ;  
 And, with eyes like the shine of the moon  
 stone cold,

She awaiteth her ghastly groom ;  
 Not a feather she moves, not a carol she  
 sings,  
 As she waits in her tree so still ;  
 But when her heart heareth his flapping  
 wings,  
 She hoots out her welcome shrill !  
 O ! when the moon shines, and dogs do  
 howl,  
 Then, then, is the joy of the horned owl !

Mourn not for the owl, nor his gloomy  
 plight !  
 The owl hath his share of good :  
 If a prisoner he be in broad daylight,  
 He is lord in the dark greenwood !  
 Nor lonely the bird, nor his ghastly mate,  
 They are each unto each a pride ;  
 Thrice fonder, perhaps, since a strange, dark  
 fate  
 Hath rent them from all beside !  
 So, when the night falls, and dogs do  
 howl,  
 Sing, ho ! for the reign of the horned  
 owl !

We know not alway  
 Who are kings by day,



But the king of the night is the bold  
 brown owl !

## THE NOTCH OF THE WHITE MOUNTAINS.

TIMOTHY DWIGHT.

**T**HE Notch of the White Mountains is a phrase appropriated to a very narrow defile, extending two miles in length, between two huge cliffs apparently rent asunder by some vast convulsion of nature. This convulsion was, in my own view, that of the deluge. There are here, and throughout New England, no eminent proofs of volcanic violence, nor any strong exhibitions of the power of earthquakes. Nor has history recorded any earthquake or volcano in other countries of sufficient efficacy to produce the phenomena of this place. The objects rent asunder are too great, the ruin is too vast and too complete, to have been accomplished by these agents. The change seems to have been effected when the surface of the earth extensively subsided ; when countries and continents assumed a new face ; and a general commotion of the elements produced a disruption of some mountains, and merged others beneath the common level of desolation. Nothing less than this will

account for the sundering of a long range of great rocks, or rather of vast mountains; or for the existing evidences of the immense force by which the rupture was effected.

The entrance of the chasm is formed by two rocks, standing perpendicularly, at the distance of twenty-two feet from each other; one about twenty feet in height, the other about twelve. Half of the space is occupied by the brook mentioned as the head-stream of the Saco; the other half by the road. The stream is lost and invisible beneath a mass of fragments, partly blown out of the road, and partly thrown down by some great convulsion.

When we entered the Notch, we were struck with the wild and solemn appearance of every thing before us. The scale on which all the objects in view were formed was the scale of grandeur only. The rocks, rude and ragged in a manner rarely paralleled, were fashioned and piled by a hand operating only in the boldest and most irregular manner. As we advanced, these appearances increased rapidly. Huge masses of granite, of every abrupt form, and hoary with a moss which seemed the product of ages, recalling to the mind the *scærum vetustum* of Virgil, speedily rose to a mountainous height. Before us the view widened fast to the southeast. Behind us it closed almost instantaneously, and presented nothing to the eye but an impassable barrier of mountains.

About half a mile from the entrance of the chasm, we saw, in full view, the most beautiful cascade, perhaps, in the world. It issued from a mountain on the right, about eight hundred feet above the subjacent valley, and at the distance from us of about two miles. The stream ran over a series of rocks almost perpendicular, with a course so little broken as to preserve the appearance of a uniform current; and yet so far disturbed as to be perfectly white. The sun shone with the clearest splendor, from a station in the heavens the most advantageous to our prospect; and the cascade glittered down the vast steep like a stream of burnished silver.

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### THE ARSENAL AT SPRINGFIELD.

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H. W. LONGFELLOW.

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THIS is the Arsenal. From floor to ceiling—  
 Like a huge organ, rise the burn- Ah! what a sound will rise—how wild and dreary—  
 ing chimneys. When the death-angel touches those swift  
 But from their silent pipes no anthems peo- key!  
 Startle the villages with strange alarms. What loud lament and dismal Misere-  
 re! Will mingle with their awful symphonies.



I hear even now the infinite fierce chorus—  
 The cries of agony, the endless groan,  
 Which, through the ages that have gone be-  
 fore us,  
 In long reverberations reach our own.

On helm and harness rings the Saxon hammer;  
 Through Cimbric forest roars the Norse-  
 man's song;  
 And loud, amid the universal clamor,  
 O'er distant deserts sounds the Tartar gong.

I hear the Florentine, who from his palace  
 Wheels out his battle bell with fearful  
 din;  
 And Aztec priests upon their teocallis  
 Beat the wild war-drums made of serpents'  
 skin;

The tumult of each sacked and burning vil-  
 lage;  
 The shout that every prayer for mercy  
 drowns;  
 The soldiers' revel in the midst of pillage;  
 The wail of famine in beleaguered towns;

The bursting shell, the gateway wrenched  
 asunder,  
 The rattling musketry, the clashing blade—  
 And ever and anon, in tones of thunder,  
 The diapason of the cannonade.

Is it, O man, with such discordant noises,  
 With such accursed instruments as these,  
 Thou drownest Nature's sweet and kindly  
 voices,  
 And jarrest the celestial harmonies?

Were half the power that fills the world with  
 terror,  
 Were half the wealth bestowed on camps  
 and courts,  
 Given to redeem the human mind from error,  
 There were no need of arsenals nor forts;

The warrior's name would be a name ab-  
 horred;  
 And every nation that should lift again  
 Its hand against a brother, on its forehead  
 Would wear forevermore the curse of Cain.

Down the dark future, through long genera-  
 tions,  
 The echoing sounds grow fainter and then  
 cease:  
 And like a bell, with solemn, sweet vibrations,  
 I hear once more the voice of Christ say,  
 "Peace!"

Peace!—and no longer from its brazen portals  
 The blast of war's great organ shakes the  
 skies;  
 But, beautiful as songs of the immortals,  
 The holy melodies of love arise.

## THE CHARCOAL MAN.

J. T. TROWBRIDGE.

**T**HOUGH rudely blows the wintry blast,  
 And sifting snows fall white and fast,  
 Mark Haley drives along the street,  
 Perched high upon his wagon seat;  
 His sombre face the storm defies,  
 And thus from morn till eve he cries,—  
 "Charco'! charco'!"  
 While echo faint and far replies,—  
 "Hark, O! Hark, O!"  
 "Charco'!"—"Hark, O!"—Such cheery sounds  
 Attend him on his daily rounds

The dust begrimes his ancient hat;  
 His coat is darker far than that;  
 'Tis odd to see his sooty form  
 All speckled with the feathery storm;  
 Yet in his honest bosom lies  
 Nor spot, nor speck, though still he cries,—  
 "Charco'! charco'!"  
 And many a roguish lad replies,—  
 "Ark, ho! ark, ho!"  
 "Charco'!"—"Ark, ho!"—Such various sounds  
 Announce Mark Haley's morning rounds.

Thus all the cold and wintry day  
 He labors much for little pay ;  
 Yet feels no less of happiness  
 Than many a richer man, I guess,  
 When through the shades of eve he spies  
 The light of his own home, and cries,—  
 "Charco' ! charco' !"  
 And Martha from the door replies,—  
 "Mark, ho ! Mark, ho !"  
 "Charco' !"—"Mark, ho !"—Such joy abounds  
 When he has closed his daily rounds.

The hearth is warm, the fire is bright,  
 And while his hand, washed clean and white,  
 Holds Martha's tender hand once more,  
 His glowing face bends fondly o'er  
 The crib wherein his darling lies,

And in a coaxing tone he cries,  
 "Charco' ! charco' !"  
 And baby with a laugh replies,—  
 "Ah, go ! ah, go !"  
 "Charco' !"—"Ah, go !"—while at the sound  
 The mother's heart with gladness bounds.  
 Then honored be the charcoal man !  
 Though dusky as an African,  
 'Tis not for you, that chance to be  
 A little better clad than he,  
 His honest manhood to despise,  
 Although from morn till eve he cries,—  
 "Charco' ! charco' !"  
 While mocking echo still replies,—  
 "Hark, O ! hark, O !"  
 "Charco' ! Hark, O !" Long may these sounds  
 Proclaim Mark Haley's daily rounds !

### DOW'S FLAT—1856.

F. BRET HARTE.

**D**OW'S Flat. That's its name,  
 And I reckon that you  
 Are a stranger ?—The same ?  
 Well, I thought it was true,  
 For thar isn't a man on the river as  
 can't spot the place at first view.

It was called after Dow,—  
 Which the same was an ass, —  
 And as to the how  
 That the thing came to pass —  
 Just tie up your hos' to that buckeye, and  
 sit ye down here in the grass.

You see this yer Dew  
 Hed the worst kind of lunk ;  
 He tipped up, somehow  
 On each thing that he truck,  
 Why, ef he'd ha' traddled that fence rail,  
 the derned thing 'ed get up and buck.

He mired on the bar  
 Till he couldn't pay rates ;  
 He was mached by a car  
 When he tunnelled with Bates ;  
 And right on the top of his trouble kem his  
 wife and five kids from the States.

It was rough—mighty rough ;  
 But the boys they stood by,  
 And they brought him the stuff  
 For a house on the sly ;  
 And the old woman—well, she did washing,  
 and took on when no one was nigh.

But this yer luck o' Dow's  
 Was so powerful mean  
 That the spring near his house  
 Dried right up on the green ;  
 And he sunk forty feet down for water, but  
 nary a drop to be seen.

Then the bar petered out,  
 And the boys wouldn't stay ;  
 And the chills got about,  
 And his wife fell away ;  
 But Dow in his well, kept a peggin' in his  
 usual oddkilon way.

One day,—it wa' June,  
 And a year ago, jest,  
 this Dew kem at noon  
 To his work like the rest,  
 With a shovel and pick on his shoulder, and  
 a Derringer hid in his breast.

He goes to the well,  
 And he stands on the brink,  
 And stops for a spell,  
 Just to listen and think;  
 For the sun in his eyes, (jest like this, sir,)  
 you see, kinder made the cuss blink.

His two ragged gals  
 In the gulch were at play,  
 And a gownd that was Sal's  
 Kinder flapped on a bay;  
 Not much for a man to be leavin', but his  
 all,—as I've heerd the folks say.

And,—that's a pert hoss  
 That you've got, ain't it now?  
 What might be her cost?  
 Eh? O!—Well, then, Dow,—  
 Let's see,—well, that forty-foot grave wasn't  
 his, sir, that day, anyhow.

For a blow of his pick  
 Sorter caved in the side,  
 And he looked and turned sick,  
 Then he trembled and cried.

For you see the dern cuss hed struck—  
 "Water?"—beg your parding, young  
 man, there you lied.

It was *gold*, in the quartz,  
 And it ran all alike;  
 I reckon five oughts  
 Was the worth of that strike;  
 And that house with the coopilow's his'n—  
 which the same isn't bad for a Pike.

That's why it's Dow's Flat;  
 And the thing of it is  
 That he kinder got that  
 Through sheer contrariness;  
 For 'twas *water* the derned cuss was seekin'  
 and his luck made him certain to miss.

That's so. That's your way  
 To the left of you tree;  
 But—a—look h'yur, say!  
 Won't you come up to tea?  
 No? Well then, the next time you're passin',  
 and ask after Dow,—and that's *me*.

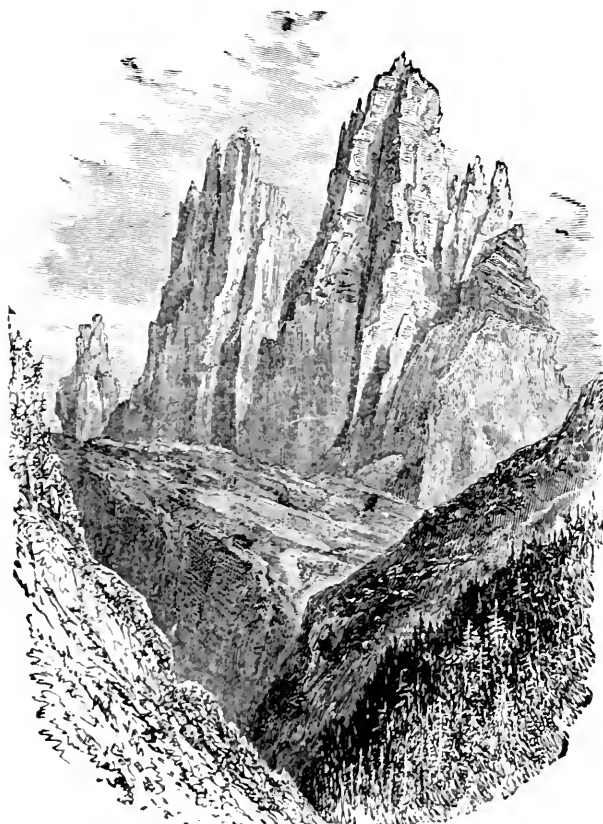
## MOUNTAINS.

MRS. MARY HOWITT.

**T**HERE is a charm connected with mountains, so powerful that the merest mention of them, the merest sketch of their magnificent features, kindles the imagination, and carries the spirit at once into the bosom of their enchanted regions. How the mind is filled with their vast solitude! how the inward eye is fixed on their silent, their sublime, their everlasting peaks! How our heart bounds to the music of their solitary cries, to the tinkle of the gushing rills, to the sound of their cataracts! How inspiring are the odors that breathe from the upland turf, from the rock-hung flower, from the hoary and solemn pine! how beautiful are those lights and shadows thrown abroad, and that fine, transparent haze which is diffused over the valleys and lower slopes, as over a vast, inimitable picture!

At the autumnal season, the ascents of our own mountains are most practicable. The heat of summer has dried up the moisture with which

winter rains saturate the spongy turf of the hollows; and the atmosphere, clear and settled, admits of the most extensive prospects. Whoever



ALPINE PEAKS

has not ascended our mountains knows little of the beauties of this beautiful island. Whoever has not climbed their long and heathy ascents, and seen the trembling mountain flowers, the glowing moss, the richly tinted lichens at his feet; and scented the fresh aroma of the uncultivated sod, and of the spicy shrubs; and heard the bleat of the flock across their solitary expanses, and the wildery of the mountain plover, the raven, or the eagle; and seen the rich and russet hues of distant slopes and eminences, the livid

gashes of ravines and precipices, the white glittering line of falling waters, and the cloud tumultuously whirling round the lofty summit; and then stood panting on that summit, and beheld the clouds alternately gather and break over a thousand giant peaks and ridges of every varied hue, but all silent as images of eternity; and cast his gaze over lakes and forests, and smoking towns, and wide lands to the very ocean, in all their gleaming and reposing beauty, knows nothing of the treasures of pictorial wealth which his own country possesses.

But when we let loose the imagination from even these splendid scenes, and gave it free charter to range through the far more glorious ridges of continental mountains, through Alps, Apennines, or Andes, how

is it possessed and absorbed by all the awful magnificence of their scenery and character!

OLD TIMES AND NEW.

A. C. SPOONER.



WAS in my easy chair at home,  
 About a week ago,  
 I sat and puffed my light cigar,  
 As usual, you must know.  
  
 I mused upon the Pilgrim flock,  
 Whose luck it was to land  
 Upon almost the only Rock  
 Among the Plymouth sand.

In my mind's eye, I saw them leave  
 Their weather-beaten bark—  
 Before them spread the wintry wilds,  
 Behind, rolled Ocean dark.

Alone that noble handful stood  
 While savage foes lurked nigh—  
 Their creed and watchword, "Trust in God,  
 And keep your powder dry."

Imagination's pencil then  
 That first stern winter painted,  
 When more than half their number died  
 And stoutest spirits fainted.

A tear unbidden filled one eye,  
 My smoke had filled the other.  
 One sees strange sights at such a time,  
 Which quite the senses bother.

I knew I was alone—but lo!  
 (Let him who dares, deride me.)  
 I looked, and drawing up a chair,  
 Down sat a man beside me.

His dress was ancient, and his air  
 Was somewhat strange and foreign;  
 He civilly returned my stare,  
 And said, "I'm Richard Warren.

"You'll find my name among the list  
 Of hero, sage and martyr,  
 Who, in the Mayflower's cabin, signed  
 The first New England charter.

"I could some curious facts impart—  
 Perhaps, some wise suggestions—  
 But then I'm bent on seeing sights,  
 And running o'er with questions."

"Ask on," said I; "I'll do my best  
 To give you information,  
 Whether of private men you ask,  
 Or our renowned nation."

Says he, "First tell me what is that  
 In your compartment narrow,  
 Which seems to dry my eye-balls up,  
 And scorch my very marrow."

His finger pointed to the grate,  
 Said I, "That's Lehigh coal,  
 Dug from the earth,"—he shook his head—  
 "It is, upon my soul!"

I then took up a bit of stick,  
 One end as black as night,  
 And rubbed it quick across the hearth,  
 When, lo! a sudden light!

My guest drew back, uprolled his eyes,  
 And strove his breath to catch:  
 "What necromancy's that?" he cried,  
 Quoth I, "A friction match."

Upon a pipe just overhead  
 I turned a little screw,  
 When forth, with instantaneous dash,  
 Three streams of lightning flew.

Uprose my guest: "Now Heaven me save,"  
 Aloud he shouted; then,  
 "Is that hell fire?" "'Tis gas," said I,  
 "We call it hydrogen."

Then forth into the fields we strolled;  
 A train came thundering by,  
 Drawn by the snorting iron steed  
 Swifter than eagles fly.

Rumtied the wheels, the whistle shrieked,  
Far streamed the smoky cloud;  
Echoed the hills, the valleys shook,  
The flying forest bowed.

Down on his knees, with hand upraised  
In worship, Warren fell;  
"Great is the Lord our God," cried he;  
"He doeth all things well.

I've seen his chariots of fire,  
The horsemen, too, thereof;  
Oh may I ne'er forget his ire,  
Nor at his threatenings scoff."

"Rise up, my friend, rise up," said I,  
"Your terrors all are vain,  
That was no chariot of the sky,  
'Twas the New York mail train."

We stood within a chamber small—  
Men came the news to know  
From Worcester, Springfield and New York,  
Texas and Mexico.

It came—it went—silent and sure—  
He stared, smiled, burst out laughing;  
"What witchcraft's that?" "It's what we  
call  
Magnetic telegraphing."

Once more we stepped into the street;  
Said Warren, "What is that  
Which moves along across the way  
As smoothly as a cat?"

"I mean the thing upon two legs,  
With feathers on its head—  
A monstrous hump below its waist,  
Large as a feather-bed.

"It has the gift of speech, I *hear*;  
But sure it can't be human!"  
"My amiable friend," said I,  
"That's what we call a woman!"

"A woman! no—it cannot be,"  
Sighed he, with voice that faltered  
"I loved the women in my day,  
But oh! they're strangely altered."

I showed him then a new machine  
For turning eggs to chickens—  
A labor-saving hennery,  
That beats the very dickens!

Thereat he strongly grasped my hand,  
And said, "'Tis plain to see  
This world is so transmogrified  
'Twill never do for me.

"Your telegraphs, your railroad-trains,  
Your gas-lights, friction matches,  
Your hump-backed women, rocks for coal,  
Your thing which chickens hatches,

"Have turned the earth so upside down,  
No peace is left within it;"  
Then whirling round upon his heel,  
He vanished in a minute.

## BATTLE SONG OF GUSTAVUS ADOLPHUS.

MICHAEL ALTENBURG.

**H**EAR ye, O little flock! the foe  
Who madly seeks your overthrow,  
Dread not his rage and power;  
What though your courage some-  
times faints?  
His seeming triumph o'er God's  
saint-  
lasts but a little hour.

Be of good cheer; your cause belongs  
To Him who can avenge your wrongs,  
Leave it to Him, our Lord,  
Though hidden now from all our eyes  
He sees the Gideon who shall rise  
To save us, and His word  
As true as God's own word is true,

Not earth or hell with all their crew  
 Against us shall prevail.  
 A jest and by-word are they grown ;  
 God is with us, we are his own,  
 Our victory cannot fail.

Amen, Lord Jesus ; grant our prayer !  
 Great Captain, now thine arm make bare,  
 Fight for us once again !  
 So shall the saints and martyrs raise  
 A mighty chorus to thy praise,  
 World without end ! Amen.



OLD.

RALPH HOYT.

**B**y the wayside, on a mossy stone,  
 Sat a hoary pilgrim sadly musing ;  
 Oft I marked him sitting there  
 alone,  
 All the landscape like a page per-  
 rusing.  
 Poor, unknown,  
 By the wayside, on a mossy stone

Buckled knee and shoe, and broad-brimmed  
 hat,  
 Coat as ancient as the form 'twas folding  
 Silver buttons, queue, and crimped cravat,  
 Oaken staff, his feeble hand upholding,  
 There he sat !  
 Buckled knee and shoe, and broad-brimmed  
 hat.

Seemed it pitiful he should sit there,  
 No one sympathizing, no one heeding,  
 None to love him for his thin, gray hair,  
 And the furrows all so mutely pleading  
 Age and care :  
 Seemed it pitiful he should sit there.

It was Summer, and we went to school,  
 Dapper country lads, and little maidens,  
 Taught the motto of the "dunce's stool,"  
 Its grave import still my fancy ladens :  
 "Here's a fool !"  
 It was Summer and we went to school.

When the stranger seemed to mark our play  
 Some of us were joyous, some sad-hearted.  
 I remember well, too well, that day !  
 Oftentimes the tears unbidden started,  
 Would not stay,  
 When the stranger seemed to mark our play.

One sweet spirit broke the silent spell :  
 Ah ! to me her name was always Heaven !  
 She besought him all his grief to tell :  
 (I was then thirteen and she eleven),  
 Isabel !  
 One sweet spirit broke the silent spell.

"Angel," said he sadly, "I am old ;  
 Earthly hope no longer hath a morrow ;  
 Yet, why I sit here thou shalt be told."  
 Then his eye betrayed a pearl of sorrow ;  
 Down it rolled !  
 "Angel," said he sadly, "I am old"

"I have tottered here to look once more  
 On the pleasant scene where I delighted  
 In the careless, happy days of yore,  
 Ere the garden of my heart was blighted  
 To the core  
 I have tottered here once more.

All the picture now to me how dear ;  
 Even this grave old rock, where I am seated,  
 As a jewel worth my journey here ;  
 Ah, that such a scene must be completed  
 With a tear !  
 All the picture now to me how dear !

"Old stone school-house !—it is still the same :  
 There's the very step I so oft mounted,

There's the window creaking in its frame,  
 And the notches that I cut and counted  
 For the game ;  
 Old stone school-house !—it is still the same

"In the cottage, yonder, I was born ;  
 Long my happy home that humble dwelling  
 There the fields of clover, wheat, and corn,  
 There the spring, with limpid nectar swell-  
 ing :  
 Ah, forlorn !  
 In the cottage, yonder, I was born.

"Those two gateway sycamores you see  
 Then were planted just so far asunder,  
 That long well-pole from the path to free,  
 And the wagon to pass safely under :  
 Ninety-three !  
 Those two gateway sycamores you see.

"There's the orchard where we used to climb  
 When my mates and I were boys together,  
 Thinking nothing of the flight of time,  
 Fearing naught but work and rainy  
 weather :  
 Past its prime !  
 There's the orchard where we used to climb.

"There's the rude, three-cornered chestnut  
 rails,  
 Round the pasture where the flocks were  
 grazing,  
 Where, so sly, I used to watch for quails—  
 In the crops of buckwheat we were raising :  
 Traps and trails !  
 There's the rude three-cornered chestnut rails.

"There's the mill that ground our yellow  
 grain :  
 Pond, and river still serenely flowing :  
 Cot, there resting in the shaded lane,  
 Where the lily of my heart was blowing :  
 Mary Jane !  
 There's the mill that ground our yellow grain.

"There's the gate on which I used to swing,  
 Brook, and bridge, and barn, and old red  
 stable  
 But alas ! no more the morn shall bring  
 That dear group around my father's table  
 Taken wing !  
 There's the gate on which I used to swing.



"I am fleeing—all I loved have fled.  
 Yon green meadow was our place for play-  
 ing,  
 That old tree can tell of sweet things said  
 When around it Jane and I were straying;  
 She is dead!  
 I am fleeing—all I loved have fled.

"Yon white spire, a pencil on the sky,  
 Tracing silently life's changeful story,  
 So familiar to my dim old eye,  
 Points to seven that are now in glory  
 There on high:  
 Yon white spire, a pencil on the sky!

"Oft the aisle of that old church we trod,  
 Guided thither by an angel mother;  
 Now she sleeps beneath its sacred sod;  
 Sire and sisters, and my little brother,  
 Gone to God!  
 Oft the aisle of that old church we trod.

'There I heard of Wisdom's pleasant ways:  
 Bless the holy lesson!—but ah, never  
 Shall I hear again those songs of praise—  
 Those sweet voices—silent now forever;  
 Peaceful days!  
 'There I heard of Wisdom's pleasant ways.

"There my Mary blessed me with her hand  
 When our souls drank in the nuptial  
 blessing,  
 Ere she hastened to the spirit-land,  
 Yonder turf her gentle bosom pressing;  
 Broken band!  
 There my Mary blessed me with her hand.

"I have come to see that grave once more,  
 And the sacred place where we delighted,  
 Where we worshipped, in the days of yore,  
 Ere the garden of my heart was blighted  
 To the core;  
 I have come to see that grave once more.

"Angel," said he sadly, "I am old;  
 Earthly hope no longer hath a morrow;  
 Now, why I sit here thou hast been told."  
 In his eye another pearl of sorrow:  
 Down it rolled,  
 "Angel," said he sadly, "I am old."

By the wayside, on a mossy stone,  
 Sat the hoary pilgrim, sadly musing;  
 Still I marked him sitting there alone,  
 All the landscape, like a page, perusing;  
 Poor, unknown!  
 By the wayside, on a mossy stone.

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### THE DOMAIN OF ARNHEIM.

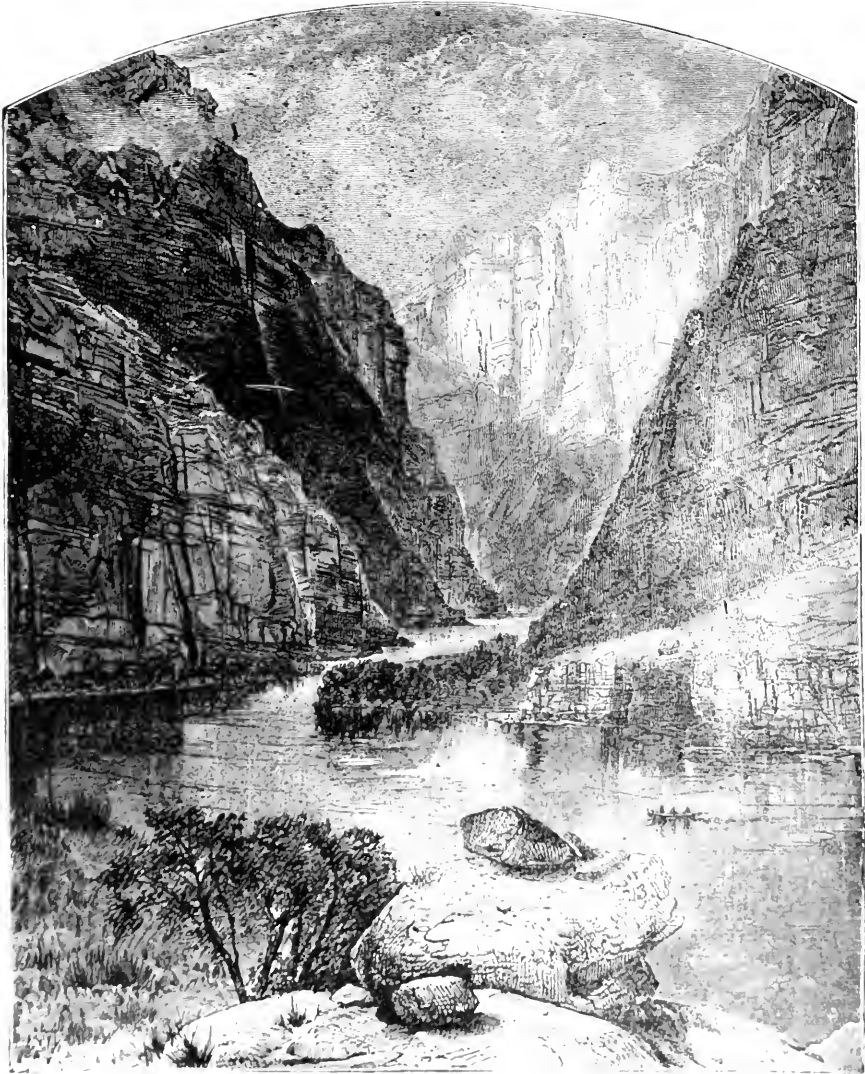
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EDGAR A. POE.

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**T**HE usual approach to Arnheim was by the river. The visitor left the city early in the morning. During the forenoon he passed between shores of a tranquil and domestic beauty, on which grazed innumerable sheep, their white fleeces spotting the vivid green of rolling meadows. By degrees the idea of cultivation subsided into that of merely pastoral care. This slowly became merged in a sense of retirement—this again in a consciousness of solitude. As the evening approached, the channel grew more narrow; the banks more and more precipitous; and these latter were clothed in richness, more profuse, and more sombre foliage. The water increased in transparency. The stream took a thousand turns, so that at no moment could its gleaming surface be seen for a greater distance than a furlong. At every instant the

vessel seemed imprisoned within an enchanted circle, having insuperable and impenetrable walls of foliage, a roof of ultra-marine satin, and *no* floor



APPROACH TO ARNHEIM.

—the keel balancing itself with admirable nicety on that of a phantom bark which, by some accident, having been turned upside down, floated in constant company with the substantial one, for the purpose of maintaining it.

The channel now became a *gorge*—although the term is somewhat inapplicable, and I employ it merely because the language has no word which better represents the most striking—not the most distinctive—feature of the scene. The character of gorge was maintained only in the height and parallelism of the shores; it was altogether lost in their other traits. The walls of the ravine through which the water still tranquilly flowed, arose to such an elevation, and were so precipitous as in a great measure, to shut out the light of day; while the long plume-like moss which depended densely from the intertwining shrubberies overhead, gave the whole chasm an air of funereal gloom. The windings became more frequent and more intricate, and seemed often as if returning in upon themselves, so that the voyager had long lost all idea of direction.

Having threaded the mazes of this channel for some hours, the gloom deepening every moment, a sharp and unexpected turn of the vessel brought it suddenly, as if dropped from heaven, into a circular basin of very considerable extent when compared with the width of the gorge . . . . The visitor, shooting suddenly into this bay from out of the gloom of the ravine, is delighted, but astounded by the full orb of the declining sun, which he had supposed to be already far below the horizon, but which now confronts him, and forms the sole termination of an otherwise limitless vista seen through another chasm-like rift in the hills.

But here the voyager quits the vessel which has borne him so far, and descends into a light canoe of ivory, stained with arabesque devices in vivid scarlet, both within and without. The poop and beak of this boat arise high above the water, with sharp points, so that the general form is that of an irregular crescent. It lies on the surface of the bay with the proud grace of the swan. On its ermined floor reposes a single feathery paddle of satin-wood; but no oarsman or attendant is to be seen. The guest is bidden to be of good cheer—that the Fates will take care of him. The larger vessel disappears, and he is left alone in the canoe, which lies apparently motionless in the middle of the lake. While he considers what course to pursue, however, he becomes aware of a gentle movement in the fairy bark. It slowly surges itself around until its prow points toward the sun. It advances with a gentle but gradually accelerated velocity, while the slight ripples it creates break about the ivory sides in divinest melody, and seem to offer the only possible explanation of the soothing yet melancholy music for whose unseen origin the bewildered voyager looks around him in vain.

The canoe steadily proceeds, and the rocky gate of the vista is approached, so that its depths can be more distinctly seen . . . . On drawing

nearer to this, however, its chasm-like appearance vanishes; a new outlet from the bay is discovered to the left—in which direction the wall is also seen to sweep, still following the general course of the stream. Down this new opening the eye cannot penetrate very far; for the stream, accompanied by the wall, still bends to the left, until both are swallowed up.

Floating gently onward, but with a velocity slightly augmented, the voyager, after many short turns, finds his progress apparently barred by a gigantic gate or rather door of burnished gold, elaborately covered and fretted, and reflecting the direct rays of the now fast-sinking sun with an effulgence that seems to wreath the whole surrounding forest in flames. This gate is inserted in the lofty wall; which here appears to cross the river at right angles. In a few moments, however, it is seen that the main body of the water still sweeps in a gentle and extensive curve to the left, the wall following it as before, while a stream of considerable volume, diverging from the principal one, makes its way, with a slight ripple, under the door, and is thus hidden from sight. The canoe falls into the lesser channel and approaches the gate. Its ponderous wings are slowly and musically expanded. The boat glides between them, and commences a rapid descent into a vast amphitheatre, entirely begirt with purple mountains; whose bases are laved by a gleaming river throughout the whole extent of their circuit. Meantime the whole Paradise of Arnheim bursts upon the view. There is a gush of entrancing melody, there is an oppressive sense of strange sweet odor;—there is a dream-like intermingling to the eye of tall slender Eastern trees—bosky shubberies—flocks of golden and crimson birds—lily-fringed lakes—meadows of violets, tulips, poppies, hyacinths and tuberoses—long intertangled lines of silver streamlets—and, upspringing confusedly from amid all, a mass of semi-Gothic, semi-Saracenic architecture, sustaining itself as if by miracle in mid air, glittering in the red sunlight with a hundred orioles, minarets, and pinnacles; and seeming the phantom handiwork, conjointly, of the Sylphs, of the Fairies, of the Genii, and of the Gnomes.

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THE BUGLE.

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TENNYSON.

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THE splendor falls on castle walls  
 And snowy summits old in story;  
 The long light shakes across the lakes,  
 And the wild cataract leaps in glory.

Blow, bugle, blow, set the wild echoes fly-  
 ing.  
 Blow, bugle; answer, echoes, dying, dying  
 dying.

O hark! O hear! how thin and clear,  
 And thinner, clearer, farther going!  
 O sweet and far, from cliff and scar,  
 The horns of Eldland faintly blowing!  
 Blow, let us hear the purple glens replying:  
 Blow, bugle; answer, echoes, dying, dying,  
 dying.

O love, they die in you rich sky,  
 They faint on hill or field or river;  
 Our echoes roll from soul to soul,  
 And grow forever and forever.  
 Blow, bugle, blow, set the wild echoes flying  
 And answer, echoes, answer, dying, dying,  
 dying.


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THE CLOUD.

---

PERCY BYSSHE SHELLEY.

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 BRING fresh showers for the thirsty  
 flowers,  
 From the seas and the streams;  
 I bear light shade for the leaves when  
 laid  
 In their noonday dreams.  
 From my wings are shaken the dews  
 that waken  
 The sweet buds every one,  
 When rocked to rest on their mother's breast,  
 As she dances about the sun,  
 I wield the flail of the lashing hail,  
 And whiten the green plains under,  
 And then again I dissolve it in rain,  
 And laugh as I pass in thunder.  
 I sift the snow on the mountains below,  
 And their great pines groan aghast;  
 And all the night 'tis my pillow white,  
 While I sleep in the arms of the blast.  
 Lightning, my pilot, sits;  
 In a cavern under is fettered the thunder;  
 It struggles and howls at fits.  
 Over earth and ocean, with gentle motion,  
 This pilot is guiding me,  
 Lured by the love of the genii that move  
 In the depths of the purple sea;  
 Over the rills, and the crags, and the hills,  
 Over the lakes and the plains,  
 Wherever he dream, under mountain and  
 stream,  
 The Spirit he loves remains;  
 And I all the while bask in heaven's blue  
 smile,  
 Whilst he is dissolving in rains.

The sanguine surprise, with his meteor  
 eyes,  
 And his burning plumes outspread,  
 Leaps on the back of my sailing rack,  
 When the morning star shines dead.  
 As, on the jag of a mountain crag,  
 Which an earthquake rocks and swings,  
 An eagle, alit, one moment may sit  
 In the light of its golden wings.  
 And when sunset may breathe, from the lit  
 sea beneath,  
 Its ardors of rest and love,  
 And the crimson pall of eve may fall,  
 From the depths of heaven above,  
 With wings folded I rest on mine airy  
 nest,  
 As still as a brooding dove.

That orb'd maiden with white fire laden,  
 Whom mortals call the moon,  
 Glides glimmering o'er my fleece-like floor,  
 By the midnight breezes strewn;  
 And wherever the beat of her unseen feet,  
 Which only the angels hear,  
 May have broken the woof of my tent's thin  
 roof,  
 The stars peep behind her and peer;  
 And I laugh to see them whirl and flee,  
 Like a swarm of golden bees,  
 When I widen the rent in my wind-built  
 tent,  
 Till the calm rivers, lakes, and seas,  
 Like strips of the sky fallen through me on  
 high,  
 Are each paved with the moon and these.

I bind the sun's throne with a burning zone,  
And the moon's with a girdle of pearl;  
The volcanoes are dim, and the stars reel and swim,

When the whirlwinds my banner unfurl.  
From cape to cape, with a bridge-like shape,  
Over a torrent sea,

Sunbeam proof I hang like a roof,  
The mountains its columns be,

The triumphal arch, through which I march,  
With hurricane, fire, and snow,

When the powers of the air are chained to  
my chair,

Is the million colored bow;  
The sphere-fire above, its soft colors move,  
Whilst the moist earth was laughing below.

I am the daughter of earth and water,  
And the nursling of the sky;

I pass through the pores of the ocean and  
shores;

I change, but I cannot die.

But after a rain, when, with never a stain,  
The pavilion of heaven is bare,

And the winds and sunbeams, with their  
convex gleams,

Build up the blue dome of air—

I silently laugh at my own cenotaph,  
And out of the caverns of rain,

Like a child from the womb, like a ghost  
from the tomb,

I arise and build it again.

### I'M GROWING OLD.

JOHN G. SAXE.



My days pass pleasantly away,  
My nights are blest with sweet-  
est sleep;

I feel no symptoms of decay,  
I have no cause to mourn or weep;

My foes are impotent and shy,  
My friends are neither false nor cold;

And yet of late, I often sigh—

"I'm growing old."

My growing talk of olden times,

My growing thirst for early news,

My growing apathy to rhymes,

My growing love of easy shoes,

My growing hate of crowds and noise,

My growing fear of taking cold;

All whisper in the plainest voice,

I'm growing old.

I'm growing fonder of my staff,

I'm growing dimmer in the eyes,

I'm growing fainter in my laugh,

I'm growing deeper in my sighs,

I'm growing cooler of my dress,

I'm growing frugal of my gold,

I'm growing wise, I'm growing vain,

I'm growing old.

I see it in my changing taste,

I see it in my changing hair,

I see it in my growing waist,

I see it in my growing hair.

A thousand signs proclaim the truth,

As plain as ever truth was told,

That even in my vaunted youth,

I'm growing old.

Ah me! my very laurels breathe

The tale in my reluctant ears,

And every boon the hours bequeath

But makes me debtor to the Years.

Even Flattery's honeyed words declare

The secret she would fain withhold,

And tell me, in "How young you are,"

I'm growing old.

Thanks for the years whose rapid flight

My sombre muse too sadly sings!

Thanks for the gleams of golden light

That tint the darkness of their wings

The light that beams from out the sky,

Those heavenly mansions to unfold

Where all are blest, and none may sigh

"I'm growing old."

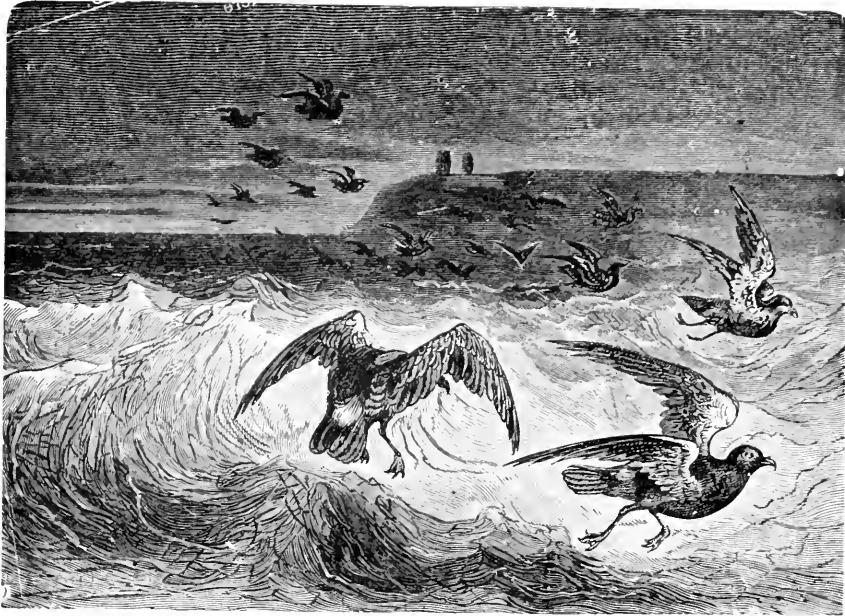


"My days pass pleasantly away  
 My nights are blessed with sweetest sleep;  
 I feel no symptoms of decay,  
 I have no cause to mourn or weep;

My feet are impotent and shy,  
 My friends are neither false nor cold;  
 And yet, of late, I often sigh,  
 "I'm growing old!"







THE STORMY PETREL.

BARRY CORNWALL.



A thousand miles from land are we,  
Tossing about on the stormy sea,  
From billow to bounding billow  
cast.

Like fleecy snow on the stormy  
blast.

The sails are scattered abroad like  
weeds;

The strong masts shake like quivering reeds;  
The mighty cables and iron chains,

The hull, which all earthly strength dis-  
dains,

They strain and they crack; and hearts like  
stone

Their natural, hard, proud strength disown.

Up and down ' up and down '—

From the base of the wave to the billow's  
crown,

And amidst the flashing and feathery foam

The stormy petrel finds a home,

A home, if such a place may be  
For her who lives on the wide, wide sea,  
On the craggy ice, in the frozen air,  
And only seeketh her rocky lair  
To warm her young and to teach them to  
spring

At once o'er the waves on their stormy  
wing,

O'er the deep! o'er the deep!  
Where the whale and the shark and the  
sword-fish sleep

Outflying the blast and the driving rain,

The petrel telleth her tale—in vain:

For the mariner curseth the warning bird,  
Who bringeth him news of the storm he  
heard!

Ah! thus does the prophet of good  
Meet hate from the creatures he serveth still  
Yet he never faltereth—so petrel—spring

Once more o'er the waves on thy stormy wing

*SONG OF THE STORMY PETREL.*

The lark sings for joy in her own loved  
land,  
In the furrowed field, by the breezes  
fanned;  
And so revel we  
In the furrowed sea,

As joyous and glad as the lark can be

On the placid breast of the inland lake,  
The wild duck delights her pastime to take :  
But the petrel braves  
The wild ocean waves,  
His wing in the foaming billow he laves.

The hale yon loves in the noontide beam  
To follow his sport on the tranquil stream,  
He fishes at ease  
In the summer breeze,  
But we go angling in stormiest seas.

No song note have we but a piping cry,  
That blends with the storm when the wind is  
high.  
When the land birds wail  
We sport in the gale,  
And merrily over the ocean we sail.

*IDEAS THE LIFE OF A PEOPLE.*

GEORGE W. CURTIS.



THE leaders of our Revolution were men of whom the simple truth is the highest praise. Of every condition in life, they were singularly sagacious, sober, and thoughtful. Lord Chatham spoke only the truth when he said to Franklin, of the men who composed the first colonial Congress: "The Congress is the most honorable assembly of statesmen since those of the ancient Greeks and Romans in the most virtuous times." Given to grave reflection, they were neither dreamers nor visionaries, and they were much too earnest to be rhetoricians. It is a curious fact, that they were generally men of so calm a temper that they lived to extreme age. With the exception of Patrick Henry and Samuel Adams, they were most of them profound scholars, and studied the history of mankind that they might know men. They were so familiar with the lives and thoughts of the wisest and best minds of the past that a classic aroma hangs about their writings and their speech; and they were profoundly convinced of what statesmen always know, and the adroitest mere politicians never perceive,—that ideas are the life of a people; that the conscience, not the pocket, is the real citadel of a nation; and that when you have debauched and demoralized that conscience by teaching that there are no natural rights, and that therefore there is no moral right or wrong in political action, you have poisoned the wells and rotted the crops in the ground.

The three greatest living statesmen of England knew this also. Edmund Burke knew it, and Charles James Fox, and William Pitt, Earl of Chatham. But they did not speak for the King, or Parliament, or the English nation. Lord Gower spoke for them when he said in Parliament: "Let the Americans talk about their natural and divine rights; their rights as men and citizens; their rights from God and nature! I am for enforcing these measures." My lord was contemptuous, and the King hired the Hessians, but the truth remained true. The Fathers saw the scarlet soldiers swarming over the sea, but more steadily they saw that national progress had been secure only in the degree that the political system had conformed to natural justice. They knew the coming wreck of property and trade, but they knew more surely that Rome was never so rich as when she was dying, and, on the other hand, the Netherlands, never so powerful as when they were poorest. Farther away they read the names of Assyria, Greece, Egypt. They had art, opulence, splendor. Corn enough grew in the valley of the Nile. The Syrian sword was as sharp as any. They were merchant princes, and the clouds in the sky were rivalled by their sails upon the sea. They were soldiers, and their frown frightened the world.

"Soul, take thine ease," those empires said, languid with excess of luxury and life. Yes; but you remember the king who had built his grandest palace, and was to occupy it upon the morrow; but when the morrow came the palace was a pile of ruins. "Woe is me!" cried the King, "who is guilty of this crime?" "There is no crime," replied the sage at his side; "but the mortar was made of sand and water only, and the builders forgot to put in the lime." So fell the old empires, because the governors forgot to put justice into their governments.

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LITTLE AND GREAT.

CHARLES MACKAY.



TRAVELER through a dusty road, Strewed acorns on the lea And one took root and sprouted up, And grew into a tree. Love sought its shade at evening time, To breathe his early vows; And age was pleased, in heats of noon, To bask beneath its boughs.	The dormouse loved its dangling twigs— The birds sweet music bore; It stood a glory in its place, A blessing evermore.  A little spring had lost its way Amid the grass and fern; A passing stranger scooped a well, Where weary men might turn.
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He walled it up, and hung with care  
 A ladle at the brink ;  
 He thought not of the deed he did,  
 But judged that Toil might drink.

It shone upon a genial mind,  
 And lo! its light became  
 A lamp of life, a beacon ray  
 A monitory flame



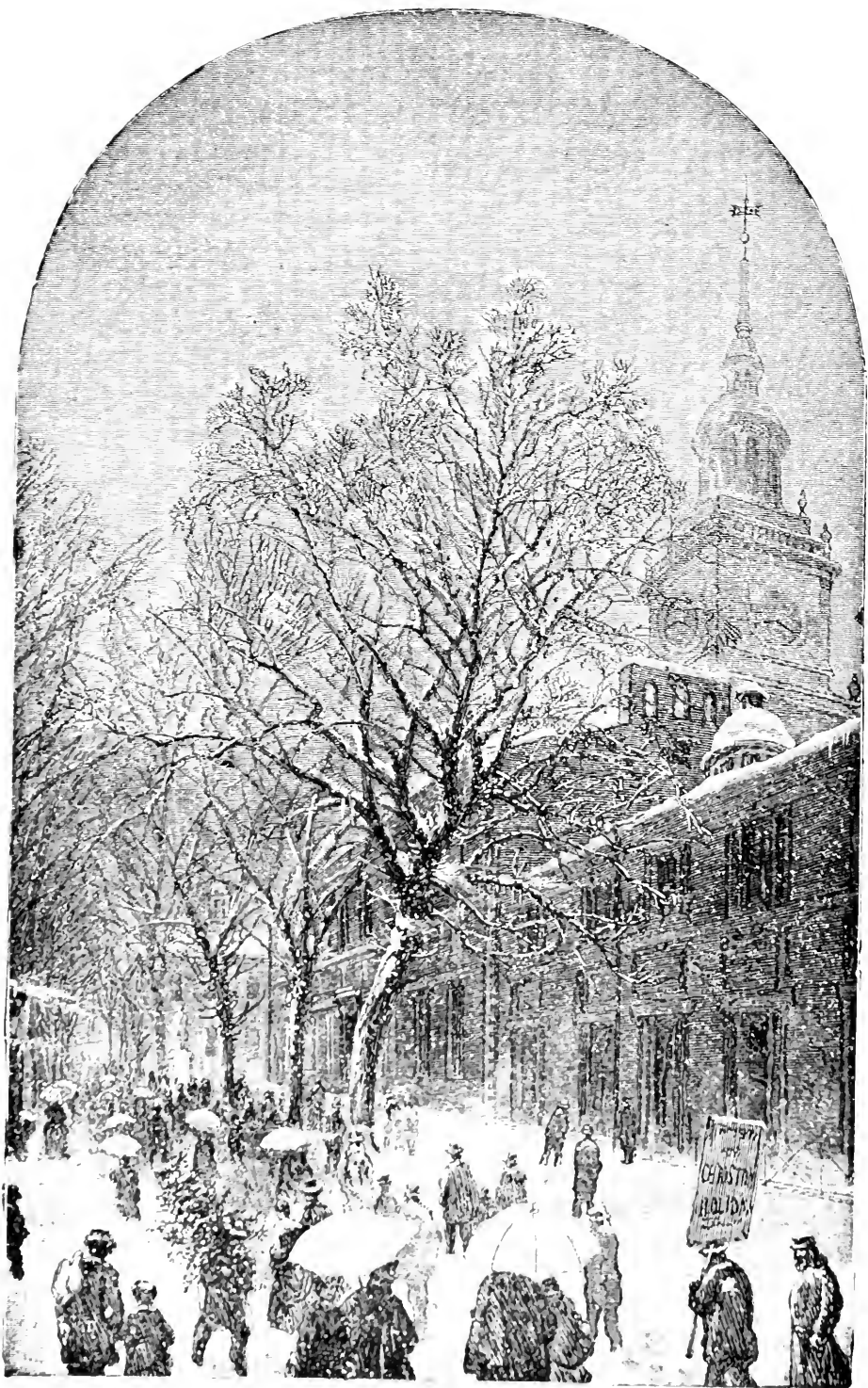
He passed again — and lo! the well,  
 By summers never dried,  
 Had cooled ten thousand parching tongues,  
 And saved a life beside.

A dreamer dropped a random thought,  
 'Twas old — and yet 'twas new,  
 A simple fancy of the brain,  
 But strong in being true.

The thought was small — its issue great,  
 A watch fire on the hill,  
 It sheds its radiance far adown,  
 And cheers the valley still.

A nameless man, amid a crowd  
 That thronged the daily mart,  
 Let fall a word of hope and love,  
 Unstudied, from the heart.





"The beautiful snow, filling the air and the earth below!"

A whisper on the tumult thrown,  
A transitory breath,  
It raised a brother from the dust,  
It saved a soul from death.

O germ! O fount! O word of love!  
O thought at random cast!  
Ye were but little at the first,  
But mighty at the last!

*BEAUTIFUL SNOW.*

JAMES W. WATSON.



THE snow, the beautiful snow,  
Filling the sky and the earth below!  
Over the house-tops, over the street,  
Over the heads of the people you  
meet,  
Dancing,  
Flirting,  
Skimming along.

Beautiful snow! it can do nothing wrong.  
Flying to kiss a fair lady's cheek;  
Clinging to lips in a frolicsome freak.  
Beautiful snow, from the heavens above,  
Pure as an angel and fickle as love!

O the snow, the beautiful snow!  
How the flakes gather and laugh as they go!  
Whirring about in its maddening fun,  
It plays in its glee with every one.

Chasing,  
Laughing,  
Hurrying by,  
It lights up the face and it sparkles the eye;  
And even the dogs, with a bark and a bound,  
Snap at the crystals that eddy around.  
The town is alive, and its heart in a glow  
To welcome the coming of beautiful snow.

How the wild crowd goes swaying along,  
Hailing each other with humor and song!  
How the gay sledges like meteors flash by,—  
Bright for a moment, then lost to the eye.

Ringing,  
Swinging  
Dashing they go  
Over the crest of the beautiful snow:  
Snow so pure when it falls from the sky.  
To be trampled in mud by the crowd rushing  
by;

To be trampled and tracked by the thou-  
sands of feet  
Till it blends with the horrible filth in the  
street.

Once I was pure as the snow,—but I fell:  
Fell, like the snowflakes, from heaven—to  
hell;

Fell, to be tramped as the filth of the street.  
Fell, to be scoffed, to be spit on, and beat.

Pleading,  
Cursing,

Dreading to die,  
Selling my soul to whoever would buy,  
Dealing in shame for a morsel of bread,  
Hating the living and fearing the dead.  
Merciful God! have I fallen so low?  
And yet I was once like this beautiful snow!

Once I was fair as the beautiful snow,  
With an eye like its crystals, a heart like its  
glow;

Once I was loved for my innocent grace,—  
Flattered and sought for the charm of my  
face.

Father,  
Mother,  
Sisters all,

God, and myself I have lost by my fall.  
The veriest wretch that goes shivering by  
Will take a wide sweep, lest I wander too  
nigh;

For of all that is on or about me, I know  
There is nothing that's pure but the beautiful  
snow.

How strange it should be that this beautiful  
snow

Shou'd fall or, a sinner with nowhere to go!	Too wicked for prayer, too weak for my
How strange it would be, when the night	moan
comes again,	To be heard in the crash of the crazy town,
If the snow and the ice struck my desperate	Gone mad in its joy at the snow's coming
brain!	down;
Fainting,	To lie and to die in my terrible woe,
Freezing,	With a bed and a shroud of the beautiful
Dying alone,	snow!

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*THE BIRTHDAY OF WASHINGTON.*

RUFUS CHOATE.

**T**HE birthday of the "Father of his Country!" May it ever be freshly remembered by American hearts! May it ever re-awaken in them a filial veneration for his memory; ever re-ignite the fires of patriotic regard for the country which he loved so well, to which he gave his youthful vigor and his youthful energy, during the perilous period of the early Indian warfare; to which he devoted his life in the maturity of his powers, in the field; to which again he offered the counsels of his wisdom and his experience, as president of the convention that framed our Constitution; which he guided and directed while in the chair of state, and for which the last prayer of his earthly supplication was offered up, when it came the moment for him so well, and so grandly, and so calmly, to die. He was the first man of the time in which he grew. His memory is first and most sacred in our love, and ever hereafter, till the last drop of blood shall freeze in the last American heart, his name shall be a spell of power and of might.

Yes, gentlemen, there is one personal, one vast felicity, which no man can share with him. It was the daily beauty, and towering and matchless glory of his life which enabled him to create his country, and at the same time, secure an undying love and regard from the whole American people. "The first in the hearts of his countrymen!" Yes, first! He has our first and most fervent love. Undoubtedly there were brave and wise and good men, before his day, in every colony. But the American nation, as a nation, I do not reckon to have begun before 1774. And the first love of that Young America was Washington. The first word she lisped was his name. Her earliest breath spoke it. It still is her proud ejaculation; and it will be the last gasp of her expiring life! Yes; others of our great men have been appreciated—many admired by all;—but him we love; him we all



love. About and around him we call up no dissentient and discordant and dissatisfied elements—no sectional prejudice nor bias—no party, no creed, no dogma of politics. None of these shall assail him. Yes; when the storm of battle blows darkest and rages highest, the memory of Washington shall nerve every American arm, and cheer every American heart. It shall relume that Promethean fire, that sublime flame of patriotism, that devoted love of country which his words have commended, which his example has consecrated:

“Where may the wearied eye repose,  
When gazing on the great;  
Where neither guilty glory glows  
Nor despicable state?  
Yes—one—the first, the last, the best,  
The Cincinnatus of the West,  
Whom envy dared not hate,  
Bequeathed the name of Washington,  
To make man blush there was but one.”

### A TAILOR'S POEM ON EVENING.

OLIVER WENDELL HOLMES.

**D**AY hath put on his jacket, and  
around  
His burning bosom buttoned it with  
stars.  
Here will I lay me on the velvet grass,  
That is like padding to earth's meagre  
ribs,  
And hold communion with the things about  
me.  
Ah me! how lovely is the golden braid  
That binds the skirt of night's descending  
robe!  
The thin leaves, quivering on their silken  
threads,  
Do make a music like to rustling satin,  
As the light breezes smooth their downy nap.  
Ha! what is this that rises to my touch,  
So like a cushion? Can it be a cabbage?  
It is, it is that deeply injured flower,  
Which boys do flout us with;—but yet I love  
thee,

Thou giant rose, wrapped in a green surtout,  
Doubtless in Eden thou didst blush as bright  
As these, thy puny brethren; and thy breath  
Sweetened the fragrance of her spicy air;  
But now thou seemest like a bankrupt beau,  
Stripped of his gaudy hues and essences,  
And growing portly in his sober garments.

Is that a swan that rides upon the water?  
O no, it is that other gentle bird,  
Which is the patron of our noble calling.  
I well remember, in my early years,  
When these young hands first closed upon a  
goose;  
I have a scar upon my thimble finger,  
Which chronicles the hour of young ambition.  
My father was a tailor, and his father,  
And my sire's grandsire, all of them were  
tailors;  
They had an ancient goose,—it was an heir-  
loom  
From some remoter tailor of our race.

It happened I did see it on a time  
When none was near, and I did deal with it,  
And it did burn me,—O, most fearfully!

It is a joy to straighten out one's limbs,  
And leap elastic from the level counter,  
Leaving the petty grievances of earth,  
The breaking thread, the din of clashing  
shears,  
And all the needles that do wound the spirit.  
For such a pensive hour of soothing silence,  
Kind Nature, shuffling in her loose undress,

Lays bare her shady bosom;—I can feel  
With all around me;—I can hail the flowers  
That spring earth's mantle,—and yon quiet  
bird,  
That rides the stream, is to me as a brother  
The vulgar know not all the hidden pockets,  
Where Nature stows away her loveliness  
But this unnatural posture of the legs  
Cramps my extended calves, and I must go  
Where I can coil them in their wonted  
fashion.

### THE PELICAN.

JAMES MONTGOMERY.



Early dawn I marked them in the  
sky,  
Catching the morning colors on their  
plumes;  
Not in voluptuous pastime reveling  
there,  
Among the rosy clouds, while orient  
heaven  
Flamed like the opening gates of Paradise,  
Whence issued forth the angel of the sun,  
And gladdened nature with returning day:  
—Eager for food, their searching eyes they  
fixed  
On ocean's unrolled volume, from a height  
That brought immensity within their scope;  
Yet with such power of vision looked they  
down,  
As though they watched the shell fish slowly  
gliding  
O'er sunken rocks, or climbing trees of coral.  
On indefatigable wing upheld,  
Breath, pulse, existence, seemed suspended  
in them:  
They were a pictures painted on the sky;  
Till suddenly, a hant, away they shot.  
Like meteors changed from stars to gleams of  
lightning,  
And struck upon the deep, where, in wild  
play,  
Their quarry floundered, unsuspecting harm;

With terrible voracity, they plunged  
Their heads among the affrighted shoals, and  
beat  
A tempest on the surges with their wings,  
Till flashing clouds of foam and spray con-  
cealed them.  
Nimble they seized and secreted their prey,  
Alive and wriggling in the elastic net,  
Which Nature hung beneath their grasping  
beaks,  
Till, swollen with captures, the unwieldy  
burden  
Clogged their slow flight, as heavily to land  
These mighty hunters of the deep returned,  
There on the cragged cliffs they perched at  
ease,  
Gorging their helpless victims one by one;  
Then, full and weary, side by side they slept,  
Till evening roused them to the chase again  
  
Love found that lonely couple on their isle,  
And soon surrounded them with blithe com-  
panions,  
The noble birds, with skill spontaneous,  
framed  
A nest of reeds among the giant-grass,  
That waved in lights and shadows o'er the  
soil.  
There, in sweet thrabdom, yet unweening  
why,

The patient dam, who ne'er till now had known  
 Parental instinct, brooded o'er her eggs,  
 Long ere she found the curious secret out,  
 That life was hatching in their brittle shells.  
 Then, from a wild rapacious bird of prey,  
 Tamed by the kindly process, she became  
 That gentlest of all living things,—a mother;  
 Gentlest while yearning o'er her naked  
 young;  
 Fiercest when stirred by anger to defend  
 them.

While the plump nestlings throbbed against  
 his heart,  
 The tenderness that makes the vulture mild;  
 Yea, half unwillingly his post resigned,  
 When, home-sick with the absence of an  
 hour,  
 She hurried back, and drove him from her  
 seat  
 With pecking bill and cry of fond distress,  
 Answered by him with murmurs of delight,  
 Whose gutturals harsh, to her were love's  
 own music.



Her mate himself the softening power confessed,  
 Forgot his sloth, restrained his appetite,  
 And ranged the sky and fished the stream  
 for her,  
 Or, when o'erwearied Nature forced her off  
 To shake her torpid feathers in the breeze,  
 And bathe her bosom in the cooling flood,  
 He took her place, and felt through every  
 nerve,

Then, settling down, like foam upon the wave,  
 White, flickering, effervescent, soon subsiding,  
 Her ruffled pinions smoothly she composed;  
 And, while beneath the comfort of her wings,  
 Her crowded progeny quite filled the nest,  
 The halcyon sleeps not sounder, when the  
 wind  
 Is breathless, and the sea without a curl,  
 —Nor dreams the halcyon of serener days,  
 Or nights more beautiful with silent stars,

Than, in that hour, the mother pelican,  
 When the warm tumults of affection sunk  
 Into calm sleep, and dreams of what they  
     were,  
 Dreams more delicious than reality.  
 —He sentinel beside her stood, and watched  
 With jealous eye the raven in the clouds,  
 And the rank sea-mews wheeling round the  
     cliffs.  
 Woe to the reptile then that ventured nigh!

The snap of his tremendous bill was like  
 Death's scythe, down-cutting everything it  
     struck.  
 The heedless lizard, in his gambols, peeped  
 Upon the guarded nest, from out the flowers,  
 But paid the instant forfeit of his life;  
 Nor could the serpent's subtlety elude  
 Capture, when gliding by, nor in defence  
 Might his malignant fangs and venom save  
     him.

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*A TIME OF UNEXAMPLED PROSPERITY.*

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WASHINGTON IRVING.

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**I**N the course of a voyage from England, I once fell in with a convoy of merchant ships, bound for the West Indies. The weather was uncommonly bland; and the ships vied with each other in spreading sail to catch a light, favorable breeze, until their hulls were almost hidden beneath a cloud of canvass. The breeze went down with the sun, and his last yellow rays shone upon a thousand sails, idly flapping against the masts.

I exulted in the beauty of the scene, and augured a prosperous voyage, but the veteran master of the ship shook his head, and pronounced this haleyon calm a "weather-breeder." And so it proved. A storm burst forth in the night; the sea roared and raged; and when the day broke, I beheld the gallant convoy scattered in every direction; some dismasted, others scudding under bare poles, and many firing signals of distress.

I have since been occasionally reminded of this scene by those calm, sunny seasons in the commercial world, which are known by the name of "times of unexampled prosperity." They are the sure weather-breeders of traffic. Every now and then the world is visited by one of these delusive seasons, when the "credit system," as it is called, expands to full luxuriance: everybody trusts everybody; a bad debt is a thing unheard of; the broad way to certain and sudden wealth lies plain and open; and men are tempted to dash forward boldly, from the facility of borrowing.

Promissory notes, interchanged between scheming individuals, are liberally discounted at the banks, which become so many mints to coin words into cash; and as the supply of words is inexhaustible, it may readily be supposed what a vast amount of promissory capital is soon in circulation. Everyone now talks in thousands; nothing is heard but

gigantic operations in trade; great purchases and sales of real property, and immense sums made at every transfer. All, to be sure, as yet exists in promise; but the believer in promises calculates the aggregate as solid capital, and falls back in amazement at the amount of public wealth, the "unexampled state of public prosperity!"

Now is the time for speculative and dreaming or designing men. They relate their dreams and projects to the ignorant and credulous, dazzle them with golden visions, and set them maddening after shadows. The example of one stimulates another; speculation rises on speculation; bubble rises on bubble; everyone helps with his breath to swell the windy superstructure, and admires and wonders at the magnitude of the inflation he has contributed to produce.

Speculation is the romance of trade, and casts contempt upon all its sober realities. It renders the stock-jobber a magician, and the exchange a region of enchantment. It elevates the merchant into a kind of knight-errant, or rather a commercial Quixote. The slow but sure gains of snug percentage become despicable in his eyes: no "operation" is thought worthy of attention that does not double or treble the investment. No business is worth following that does not promise an immense fortune. As he sits musing over his ledger, with pen behind his ear, he is like La Mancha's hero, in his study, dreaming over his books of chivalry. His dusty counting-house fades before his eyes, or changes into a Spanish mine; he gropes after diamonds, or dives after pearls. The subterranean garden of Aladdin is nothing to the realms of wealth that break upon his imagination.

Could this delusion always last, the life of a merchant would indeed be a golden dream; but it is as short as it is brilliant. Let but a doubt enter, and the "season of unexampled prosperity" is at an end. The coinage of words is suddenly curtailed; the promissory capital begins to vanish into smoke; a panic succeeds, and the whole superstructure, built upon credit, and reared by speculation, crumbles to the ground, leaving scarce a wreck behind.

"It is such stuff as dreams are made of." When a man of business, therefore, hears on every side rumors of fortunes suddenly acquired; when he finds banks liberal, and brokers busy; when he sees adventurers flush of paper capital, and full of scheme and enterprise; when he perceives a greater disposition to buy than to sell; when trade overflows its accustomed channels, and deluges the country; when he hears of new regions of commercial adventure; of distant marts and distant mines swallowing merchandise, and disgorging gold; when he finds joint stock companies of all kinds

forming; railroads, canals, and locomotive-engines springing up on every side; when idlers suddenly become men of business, and dash into the game of commerce as the gambler would into the hazards of the faro-table; when he beholds the streets glittering with new equipages, palaces conjured up by the magic of speculation; tradesmen flushed with sudden success, and vying with each other in ostentatious expense; in a word, when he hears the whole community joining in the theme of "unexampled prosperity," let him look upon the whole as a "weather-breeder," and prepare for the impending storm.

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*THE PATIENT STORK.*

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LORD THURLOW.

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<p>MELANCHOLY bird, the long, long day Thou standest by the margin of the pool, And, taught by God, dost thy whole being school, To patience, which all evil can allay. God has appointed thee the fish thy prey, And given thyself a lesson to the fool,</p>	<p>Unthrifty, to submit to moral rule, And his unthinking course by thee to weigh, There need not schools nor the professor's chair, Though these be good, true wisdom to impart: He who has not enough for these to spare, Of time or gold, may yet amend his heart, And teach his soul by brooks and rivers fair,— Nature is always wise in every part.</p>
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*WHEN.*

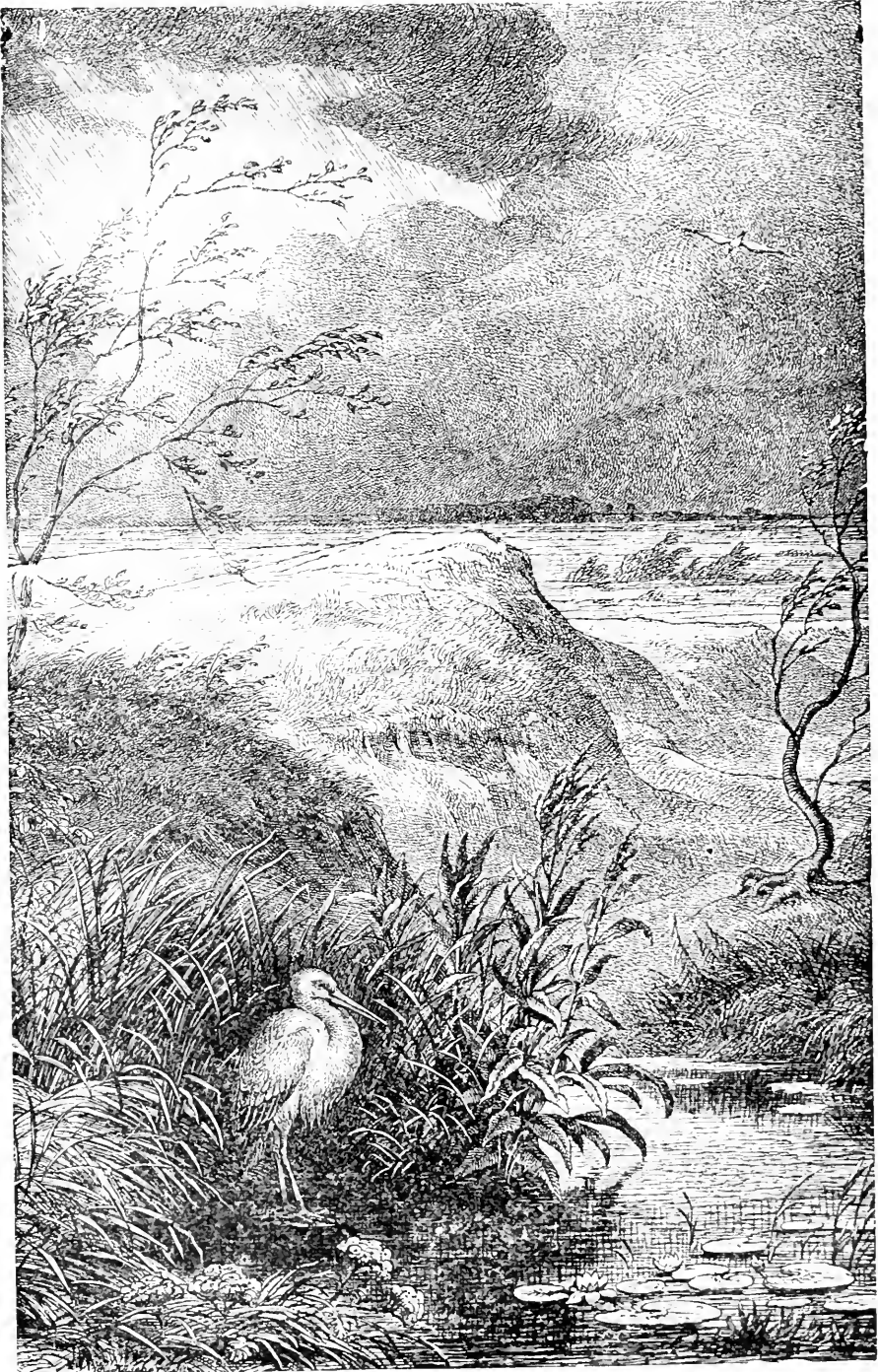
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SUSAN COOLIDGE.

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<p>I were told that I must die to-morrow, That the next sun Which sinks should bear me past all fear and sorrow For any one, All the fight fought, all the short jour- ney through, What should I do?</p> <p>I do not think that I should shrink or falter, But just go on, Doing my work, nor change nor seek to alter Aught that is gone,</p>	<p>But rise and move and love and smile and pray For one more day.</p> <p>And, lying down at night for a last sleeping, Say in that ear Which hearkens ever: "Lord, within Thy keeping How should I fear? And when to-morrow brings Thee nearer still Do Thou Thy will."</p>
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I might not sleep for awe; but peaceful,  
tender,  
My soul would lie  
All the night long; and when the morning  
splendor  
Flushed o'er the sky,  
I think that I could smile—could calmly say,  
"It is His day."

But if a wondrous hand from the blue yonder  
Held out a scroll,  
On which my life was writ, and I with wonder  
Beheld unroll  
To a long century's end its mystic clue,  
What should I do?

What *could* I do, oh! blessed Guide and  
Master,  
Other than this;  
Still to go on as now, not slower, faster,  
Nor fear to miss  
The road, although so very long it be,  
While led by Thee?

Step after step, feeling Thee close beside me.  
Although unseen,  
Through thorns, through flowers, whether the  
tempest hide Thee  
Or heavens serene,  
Assured Thy faithfulness cannot betray,  
Thy love decay.

I may not know; my God, no hand re-  
vealeth  
Thy counsels wise;  
Along the path a deepening shadow stealeth,  
No voice replies  
To all my questioning thought, the time to  
tell,  
And it is well.

Let me keep on, abiding and unfeared  
Thy will always,  
Through a long century's ripening fruition  
Or a short day's,  
Thou canst not come too soon; and I *can*  
wait  
If Thou come late.

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*THERE IS NO DEATH.*

---

LORD LYTTON.



HERE is no death! The stars go down  
To rise upon some fairer shore:  
And bright in Heaven's jewelled  
crown  
They shine for-*vermore*.

There is no death! The dust we tread  
Shall change beneath the summer showers  
To golden grain or mellowed fruit,  
Or rainbow-tinted flowers,

The granite rocks disorganize,  
And feel the hungry moss they bear;  
The forest leaves drink daily life,  
From out the viewless air.

There is no death! The leaves may fall,  
And flowers may fade and pass away;

They only wait through wintry hours,  
The coming of the May.

There is no death! An angel form  
Walks o'er the earth with silent tread;  
He bears our best loved things away:  
And then we call them "dead."

He leaves our hearts all desolate,  
He plucks our fairest, sweetest flowers  
Transplanted into bliss, they now  
Adorn immortal bowers.

The bird-like voice, whose joyous tones,  
Made glad these scenes of sin and *strife*  
Sings now an everlasting song,  
Around the tree of life.

Where'er he sees a smile too bright,  
Or heart too pure for taint and vice,  
He bears it to that world of light,  
To dwell in Paradise.

Born unto that undying life,  
They leave us but to come again;

With joy we welcome them the same,—  
*Except* their sin and pain.

And ever near us, though unseen,  
The dear immortal spirits tread;  
For all the boundless universe  
Is life—*there are no dead.*



### PAYING HER WAY.

**W**HAT has my darling been doing  
to-day,  
To pay for her washing and mend-  
ing?  
How can she manage to keep out of  
debt  
For so much caressing and tend-  
ing?

How can I wait till the years shall have flown  
And the hands have grown larger and  
stronger?

Who will be able the interest to pay,  
If the debt runs many years longer?

Dear little feet! How they fly to my side  
White arms my neck are caressing;  
Sweetest of kisses are laid on my cheek;  
Fair head my shoulder is pressing.  
Nothing at all from my darling is due—  
From evil may angels defend her—  
The debt is discharged as fast as 'tis made,  
For love is a legal tender.

*THE PROGRESS OF HUMANITY.*

CHARLES SUMNER.

**L**ET us, then, be of good cheer. From the great law of progress we may derive at once our duties and our encouragements. Humanity has ever advanced, urged by the instincts and necessities implanted by God,—thwarted sometimes by obstacles which have caused it for a time—a moment only, in the immensity of ages—to deviate from its true line, or to seem to retreat,—but still ever onward.

Amidst the disappointments which may attend individual exertions, amidst the universal agitations which now surround us, let us recognize this law, confident that whatever is just, whatever is humane, whatever is good, whatever is true, according to an immutable ordinance of Providence, in the golden light of the future, must prevail. With this faith, let us place our hands, as those of little children, in the great hand of God. He will ever guide and sustain us—through pains and perils, it may be—in the path of progress.

In the recognition of this law, there are motives to beneficent activity, which shall endure to the last syllable of life. Let the young embrace it: they shall find in it an everliving spring. Let the old cherish it still: they shall derive from it fresh encouragement. It shall give to all, both old and young, a new appreciation of their existence, a new sentiment of their force, a new revelation of their destiny.

Be it, then, our duty and our encouragement to live and to labor, ever mindful of the future. But let us not forget the past. All ages have lived and labored for us. From one has come art, from another jurisprudence, from another the compass, from another the printing-press; from all have proceeded priceless lessons of truth and virtue. The earliest and most distant times are not without a present influence on our daily lives. The mighty stream of progress, though fed by many tributary waters and hidden springs, derives something of its force from the earliest currents which leap and sparkle in the distant mountain recesses, over precipices, among rapids, and beneath the shade of the primeval forest.

Nor should we be too impatient to witness the fulfilment of our aspirations. The daily increasing rapidity of discovery and improvement, and the daily multiplying efforts of beneficence, in later years outstripping the imaginations of the most sanguine, furnish well-grounded assurance that the advance of man will be with a constantly accelerating speed. The extending intercourse among the nations of the earth, and among all the

children of the human family, gives new promise of the complete diffusion of truth, penetrating the most distant places, chasing away the darkness of night, and exposing the hideous forms of slavery, of war, of wrong, which must be hated as soon as they are clearly seen.

Cultivate, then, a just moderation. Learn to reconcile order with change, stability with progress. This is a wise conservatism; this is a wise reform. Rightly understanding these terms, who would not be a conservative? who would not be a reformer?—a conservative of all that is good, a reformer of all that is evil; a conservative of knowledge, a reformer of ignorance; a conservative of truths and principles whose seat is the bosom of God, a reformer of laws and institutions which are but the wicked or imperfect work of man; a conservative of that divine order which is found only in movement, a reformer of those early wrongs and abuses which spring from a violation of the great law of human progress. Blending these two characters in one, let us seek to be, at the same time, Reforming Conservatives, and Conservative Reformers.

### HIDE AND SEEK.

JULIA GODDARD.

**H**IDE and seek! Two children at play  
On a sunshiny holiday—  
"Where is the treasure hidden, I  
pray?  
Say—am I near it or far away?  
Hot or cold?" asks little Nell,  
With her flaxen hair all tangled and  
wild,  
And her voice as clear as a fairy bell  
That the fairies ring at eventide—  
Scrambling under table and chair,  
Peeping into the cupboard wide,  
Till a joyous voice rings through the air—  
"O ho! a very good place to hide!"  
And little Nell, creeping along the ground,  
Murmurs in triumph, "I've found, I've  
found!"

Hide and seek! Not children now—  
Life's noontide sun hath kissed each brow,  
Nell's turn to hide the treasure to day,  
So safely she thinks it hidden away,

That she fears her lover cannot find it,  
Say, shall she help him? Her eyes, so shy,  
Half tell the secret, and half deny,  
And the green leaves rustle with laughter  
sweet,  
And the little birds twitter, "Oh, foolish  
lover,  
Has love bewitched and blinded thine eyes—  
So that the truth thou canst not discover?"  
Then the sun gleams out, all golden and  
bright,  
And sends through the wood path a clearer  
light;  
See the lover raises his eyes from the ground  
And reads in Nell's face that the treasure  
is found.

What are the angels seeking for  
Through the world in the darksome night?  
A treasure that earth has stolen away,  
And hidden 'midst flowers for many a day,

Hidden through sunshine, through storm,  
 through blight,  
 Till it wasted and grew to a form so slight  
 And worn, that scarce in the features white  
 Could one trace likeness to gladsome Nell.  
 But the angels knew her as there she lay,  
 All quietly sleeping, and bore her away,  
 Up to the city, jasper-walled—  
 Up to the city with golden street—

Up to the city, like crystal clear,  
 Where the pure and the sinless meet;  
 And through costly pearl-gates that opened  
 wide,  
 They bore the treasure earth tried to hide.  
 And weeping mortals listened with awe  
 To the silver echo that smote the skies,  
 As "Found?" rang forth from Paradise.

### THE LION'S RIDE.

FERDINAND FREILIGRATH.



THE lion is the desert's king; through  
 his domain so wide  
 Right swiftly and right royally this  
 night he means to ride.

By the sedgy brink, where the wild  
 herds drink, close couches the grim  
 chief;

The trembling sycamore above whis-  
 pers with every leaf.

At evening, on the Table Mount, when ye  
 can see no more

The changeful play of signals gay; when the  
 gloom is speckled o'er

With kraal fires; when the Caffre wends  
 home through the lone karroo;

When the boshbok in the thicket sleeps, and  
 by the stream the gnu;

Then bend your gaze across the waste—What  
 see ye? The giraffe,

Majestic, stalks toward the lagoon, the turbid  
 lymph to quaff;

With outstretched neck and tongue adust,  
 he kneels him down to cool

His hot thirst with a welcome draught from  
 the foul and brackish pool.

A rustling sound—a roar—a bound—the  
 lion sits astride

Jpon his giant courser's back. Did ever  
 king so ride?

Had ever a steed so rare, caparisons of  
 state

To match the dappled skin whereon that  
 rider sits elate?

In the muscles of the neck his teeth are  
 plunged with ravenous greed;

His tawny mane is tossing round the withers  
 of the steed.

Up leaping with a hollow yell of anguish  
 and surprise,

Away, away, in wild dismay, the camel  
 leopard flies.

His feet have wings; see how he springs  
 across the moonlit plain!

As from their sockets they would burst, his  
 glaring eyeballs strain;

In thick black streams of purling blood, full  
 fast his life is fleeting;

The stillness of the desert hears his heart's  
 tumultuous beating.

Like the cloud that, through the wilderness,  
 the path of Israel traced—

Like an airy phantom, dull and wan, a spirit  
 of the waste—

From the sandy sea uprising, as the water-  
 spout from the ocean,

A whirling cloud of dust keeps pace with the  
 courser's fiery motion.

Croaking companion of their flight, the vul-  
 ture whirs on high;

Below the terror of the fold, the panther  
fierce and sly,  
And hyenas foul, round graves that prowl,  
join in the horrid race;  
By the foot-prints wet with gore and sweat,  
their monarch's course they trace.

They see him on his living throne, and quake  
with fear, the while  
With claws of steel he tears piecemeal his  
cushion's painted pile.  
On! on! no pause, no rest, giraffe, while life  
and strength remain!

The steed by such a rider backed, may madly  
plunge in vain.

Reeling upon the desert's verge, he falls, and  
breathes his last;  
The courser, strained with dust and foam, is  
the rider's fell repast.

O'er Madagascar, eastward far, a faint flush  
is descried:

Thus nightly, o'er his broad domain, the  
king of beasts doth ride.

### DIES IRÆ.

THOMAS OF CELANO, A. D., 1208.

Translated by Dr. Abraham Coles.

**D**AY of wrath! that day of burning,  
Seer and sibyl speak concerning,  
All the world to ashes turning!  
  
Oh, what fear shall it engender,  
When the Judge shall come in splen-  
dor,  
Strict to mark and just to render!

Trumpet, scattering sounds of wonder,  
Rending sepulchres asunder,  
Shall resistless summons thunder.

All aghast then Death shall shiver,  
And great Nature's frame shall quiver,  
When the graves their dead deliver.

Book, where actions are recorded,  
All the ages have afforded  
Shall be bound and doom awarded.

When shalt sit the Judge unerring,  
He'll unfold all here occurring,  
No just vengeance then deferring.

What hall *I* say that true pending?  
Ask what advocate befriending?  
When the pit man needs detaching?

Think, O Jesus, for what reason  
Thou didst bear earth's spite and treason  
Nor me lose in that dread season!

Seeking me Thy worn feet hasted;  
On the cross Thy soul death tasted,—  
Let such travail not be wasted!

Righteous Judge of retribution!  
Make me gift of absolution  
Ere that day of execution!

Culprit like, I plead, heart-broken,  
On my cheek shame's crimson token:  
Let the pardoning word be spoken!

Thou, who Mary gav'st remission,  
Heard'st the dying thief's petition,  
Cheer'st with hope my lost condition.

Though my prayers be void of merit,  
What is needful, Thou confer it,  
Ere I endless fire inherit!

Be then, Lord, my place decided  
With Thy sheep from goats divided,  
Kindly to Thy right hand guided!

When the accursed away are driven,  
To eternal burnings given,  
Call me with the blest to heaven!

I beseech Thee, prostrate lying,  
Heart as ashes, contrite, sighing,

Care for me when I am dying!

Day of tears and late repentance!  
Man shall rise to hear his sentence:  
Him, the child of guilt and error,  
Spare, Lord, in that hour of terror!

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*MANIFEST DESTINY.*

JOSH BILLINGS.

**M**ANIFEST destiny iz the science ov going tew bust, or enny other place before yu git thare. I may be rong in this centiment, but that iz the way it strikes me; and i am so put together that when enny thing strikes me i immejately strike back. Manifest destiny mite perhaps be blocked out agin as the condishun that man and things find themselves in with a ring in their nozes and sunboddy hold ov the ring. I may be rong agin, but if i am, awl i have got tew sa iz, i don't kno it, and what a man don't kno ain't no damage tew enny boddy else. The tru way that maniffess destiny had better be sot down iz, the exact distance that a frog kan jump down hill with a striped snake after him; i don't kno but i may be rong onst more, but if the frog don't git ketched the destiny iz jist what he iz a looking for.

When a man falls into the bottom ov a well and makes up hiz minde tew stay thare, that ain't maniffess destiny enny more than having yure hair cut short iz; but if he almoste gits out and then falls down in agin 16 foot deeper and brakes off hiz neck twice in the same plase and dies and iz buried thare at low water, that iz maniffess destiny on the square. Standing behind a cow in fly time and gitting kicked twice at one time, must feel a good deal like maniffess destiny. Being about 10 seckunds tew late tew git an express train, and then chasing the train with yure wife, and an umbreller in yure hands, in a hot day, and not getting az near tew the train az you waz when started, looks a leetle like maniffess destiny on a rale rode trak. Going into a tempranse house and calling for a little old Bourbon on ice, and being told in a mild way that "the Bourbon iz jist out, but they hav got sum gin that cost 72 cents a gallon in Paris," sounds tew me like the maniffess destiny ov moste tempranse houses.

Mi dear reader, don't beleave in maniffess destiny until yu see it. There is such a thing az maniffess destiny, but when it occurs it iz like the number ov rings on the rakoon's tale, ov no great consequense onla for

ornament. Man wan't made for a machine, if he waz, it was a locomotiff machine, and maniffess destiny must git oph from the trak when the bell rings or git knocked higher than the price ov gold. Maniffess destiny iz a lisseaze, but it iz eazy tew heal; i have seen it in its wust stages cured bi sawing a cord ov dri hickory wood. i thought i had it onse, it broke out in the shape ov poetry; i sent a specimen ov the disseaze tew a magazine, the magazine man wrote me next day az follers,

"*Dear Sue:* Yu may be a phude, but you are no poeck. Yures, in haste."

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### BILL AND JOE.

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O. W. HOLMES.

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**C**OME, dear old comrade, you and I  
Will steal an hour from days gone  
by —  
The shining days when life was new,  
And all was bright as morning dew,  
The lusty days of long ago,  
When you were Bill and I was Joe.

Your name may flaunt a titled trail,  
Proud as a cockerel's rainbow tail;  
And mine as brief appendix wear  
As Tam O'Shanter's luckless mare;  
To-day, old friend, remember still  
That I am Joe and you are Bill.

You've won the great world's envied prize,  
And grand you look in people's eyes,  
With HON. and LL.D.,  
In big brave letters, fair to see,  
Your list, old fellow! off they go!  
How are you, Bill? How are you, Joe?

You've worn the judge's ermine robe  
You've caught your name to half the globe  
You've rung the knell of a deathly strain  
You've made the dead put hve again  
The world may call you what it will,  
But you and I are Joe and Bill.

The halfling young folks stare and say,  
See those old buffers, bent and gray,

They talk like fellows in their teens!  
Mad, poor old boys! That's what it  
means!"—

And shake their heads; they little know  
The throbbing hearts of Bill and Joe—

How Bill forgets his hour of pride,  
While Joe sits smiling at his side;  
How Joe, in spite of time's disguise,  
Finds the old schoolmate in his eyes—  
Those calm, stern eyes that melt and fill  
As Joe looks fondly up at Bill.

Ah, pensive scholar! what is fame?  
A fitful tongue of leaping flame;  
A giddy whirlwind's fickle gust,  
That lifts a pinch of mortal dust;  
A few swift years, and who can show  
Which dust was Bill, and which was Joe?

The weary idol takes his stand,  
Holds out his bruised and aching hand,  
While gaping thousands come and go —  
How vain it seems, this empty show! —  
Till all at once his pulses thrill  
"Tis poor old Joe's — God bless you, Bill!"

And shall we breathe in happier spheres  
The names that pleased our mortal ears, —  
In some sweet lull of harp and song,  
For earth-born spirits none too long, —  
Just whispering of the world below,  
Where this was Bill, and that was Joe?



No matter; while our home is here  
 No sounding name is half so dear;  
 When fades at length our lingering day,

Who cares what pompous tombstones say?  
 Read on the hearts that love us still  
*The jacet Joe. The jacet Bill.*



MAUD MULLER.

J. G. WHITTIER.



MAUD Muller, on a summer's day,  
 Raked the meadow sweet with hay.  
 Beneath her torn hat glowed the  
 wealth  
 Of simple beauty and rustic health.  
 Singing, she wrought, and her mer-  
 ry glee  
 The mock-bird echoed from his tree.

But, when she glanced to the far off town,  
 White from its hill-slope looking down,  
 The sweet song died, and a vague unrest  
 And a nameless longing filled her breast—  
 A wish, that she hardly dared to own,  
 For something better than she had known  
 The Judge rode slowly down the lane,  
 Smoothing his horse's chestnut mane.

He drew his bridle in the shade  
Of the apple-trees, to greet the maid,  
And ask a draught from the spring that  
    flowed  
Through the meadow across the road.  
She stooped where the cool spring bubbled up,  
And filled for him her small tin cup,  
And blushed as she gave it, looking down  
On her feet so bare, and her tattered gown,  
"Thanks!" said the Judge, "a sweeter  
    draught  
From a fairer hand was never quaffed."  
He spoke of the grass and flowers and trees,  
Of the singing birds and the humming bees;  
Then talked of the haying, and wondered  
    whether  
The cloud in the west would bring foul  
    weather.  
And Maud forgot her briar-torn gown,  
And her graceful ankles bare and brown;  
And listened, while a pleased surprise  
Looked from her long-lashed hazel eyes.  
At last, like one who for delay  
Seeks a vain excuse, he rode away.  
Maud Muller looked and sighed: "Ah me!  
That I the Judge's bride might be!  
"He would dress me up in silks so fine,  
And praise and treat me at his wine.  
"My father should wear a broadcloth coat;  
My brother should sail a painted boat.  
"I'd dress my mother so grand and gay,  
And the baby should have a new toy each  
    day.  
"And I'd feed the hungry and clothe the  
    poor,  
And all should blame me who left our door."  
The Judge looked back as he climbed the hill,  
And saw Maud Muller standing still.

"A form more fair, a face more sweet,  
Ne'er hath it been my lot to meet.  
"And her modest answer and graceful air  
Show her wise and good as she is fair,  
"Would she were mine, and I to-day,  
Like her, a harvester of hay:  
"No doubtful balance of rights and wrongs,  
Nor weary lawyers with endless tongues,  
"But low of cattle, and song of birds,  
And health, and quiet, and loving words."  
But he thought of his sisters, proud and cold,  
And his mother, vain of her rank and gold,  
So, closing his heart, the Judge rode on,  
And Maud was left in the field alone.  
But the lawyers smiled that afternoon,  
When he hummed in court an old love-tune;  
And the young girl mused beside the well,  
Till the rain on the unranked clover fell.  
He wedded a wife of richest dower,  
Who lived for fashion, as he for power.  
Yet oft, in his marble hearth's bright glow,  
He watched a picture come and go:  
And sweet Maud Muller's hazel eyes  
Looked out in their innocent surprise.  
Oft when the wine in his glass was red,  
He longed for the wayside well instead;  
And closed his eyes on his garnished rooms,  
To dream of meadows and clover blooms.  
And the proud man sighed, with a secret  
    pain,  
"Ah, that I were free again!"  
"Free as when I rode that day,  
Where the bare-foot maiden raked her hay."  
She wedded a man unlearned and poor,  
And many children played round her door.  
But care and sorrow, and child birth pain,  
Left their traces on heart and brain

And oft, when the summer sun shone hot  
On the new mown hay in the meadow lot,

And she heard the little spring brook fall  
Over the roadside, through the wall,

In the shade of the apple-tree again  
She saw a rider draw his rein,

And gazing down with timid grace,  
She felt his pleased eyes read her face.

Sometimes her narrow kitchen walls  
Stretched away into stately halls;

The weary wheel to a spinnet turned,  
The tallow candle an astral burned;

And for him who sat by the chimney lug,  
Dozing and grumbling o'er pipe and mug,

A manly form at her side she saw,  
And joy was duty and love was law.

Then he took up her burden of life again,  
Saying only, "It might have been."

Alas for maiden, alas for Judge,  
For rich repiner and household drudge!

God pity them both! and pity us all,  
Who vainly the dreams of youth recall;

For of all sad words of tongue or pen,  
The saddest are these: "It might have been!"

Ah, well! for us all some sweet hope lies  
Deeply buried from human eyes:

And, in the hereafter, angels may  
Roll the stone from its grave away!

### KATE KETCHEM.

PHCEBE CARY.



KATE Ketchem, on a winter's night,  
Went to a party, dressed in white.

Her chignon in a net of gold  
Was about as large as they ever sold.

Gayly she went because her "pap"  
Was supposed to be a rich old chap.

But when by chance her glances fell  
On a friend who had lately married well,

Her spirits sunk, and a vague unrest  
And a nameless longing filled her breast—

A wish she wouldn't have had made known,  
To have an establishment of her own.

Tom Fudge came slowly through the throng,  
With chestnut hair, worn pretty long.

He saw Kate Ketchem in the crowd,  
And, knowing her slightly, stopped and bowed.

Then asked her to give him a single flower,  
Saying he'd think it a priceless dower.

Out from those with which she was decked  
She took the poorest she could select,

And blushed as she gave it, looking down  
To call attention to her gown.

"Thanks," said Fudge, and he thought how  
dear

Flowers must be at this time of year.

Then several charming remarks he made,  
Asked if she sang, or danced, or played;

And being exhausted, inquired whether  
She thought it was going to be pleasant  
weather.

And Kate displayed her jewelry,  
And dropped her lashes becomingly;

And listened with no attempt to disguise  
The admiration in her eyes.

At last, like one who has nothing to say,  
He turned around and walked away.

Kate Ketchem smiled, and said " You bet  
I'll catch that Fudge and his money yet.

" He's rich enough to keep me in clothes,  
And I think I could manage him if I chose.

" He could aid my father as well as not,  
And buy my brother a splendid yacht.

" My mother for money should never fret,  
And all that it cried for the baby should get ;

" And after that, with what he could spare,  
I'd make a show at a charity fair."

Tom Fudge looked back as he crossed the sill,  
And saw Kate Ketchem standing still.

" A girl more suited to my mind  
It isn't an easy thing to find ;

" And every thing that she has to wear  
Proves her as rich as she is fair.

" Would she were mine, and that I to-day  
Had the old man's cash my debts to pay ;

" No creditors with a long account,  
No tradesmen waiting ' that little amount ?

" But all my scores paid up when due  
By a father as rich as any Jew ?"

But he thought of her brother, not worth a  
straw,  
And her mother, that would be his, in law ;

So, undecided, he walked along,  
And Kate was left alone in the throng

But a lawyer smiled, whom he sought by  
stealth,  
To ascertain old Ketchem's wealth ;

And as for Kate, she schemed and planned  
Till one of the dancers claimed her hand.

He married her for her father's cash —  
She married him to cut a dash.

But as to paying his debts, do you know  
The father couldn't see it so,

And at hints for help Kate's hazel eyes  
Looked out in their innocent surprise

And when Tom thought of the way he had  
wed,  
He longed for a single life instead,

And closed his eyes in a sulky mood,  
Regretting the days of his bachelorhood ;

And said in a sort of reckless vein,  
" I'd like to see her catch me again,

" If I were free as on that night  
I saw Kate Ketchem dressed in white !"

She wedded him to be rich and gay ;  
But husband and children didn't pay.

He wasn't the prize she hoped to draw,  
And wouldn't live with his mother-in-law.

And oft when she had to coax and pout  
In order to get him to take her out,

She thought how very attentive and bright  
He seemed at the party that winter's night.

Of his laugh, as soft as a breeze of the south,  
( 'Twas now on the other side of his mouth ;)

How he praised her dress and gems in his  
talk,  
As he took a careful account of stock.

Sometimes she hated the very walls —  
Hated her friends, her dinners, and calls ;

Till her weak affections, to hatred turned,  
Like a dying tallow candle burned.

And for him who sat there, her peace to mar  
Smoking his everlasting cigar —

He wasn't the man she thought she saw,  
And grief was duty, and hate was law.

So she took up her burden with a groan,  
Saying only, " I might have known !"

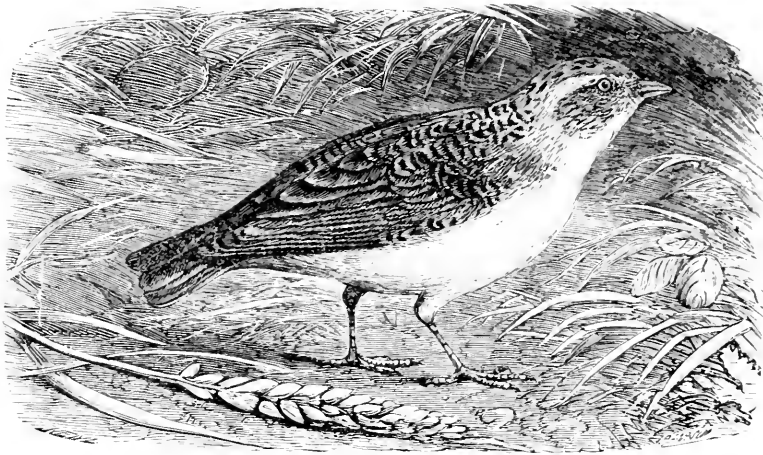
Alas for Kate ! and alas for Fudge !  
Though I do not owe them any grudge !

And alas for any that find to their shame  
That two can play at their little game!

For of all hard things to bear and grin,  
The hardest is knowing you're taken in.

Ah well! as a general thing we fret  
About the one we didn't get;

But I think we needn't make a fuss  
If the one we don't want didn't get us.



### THE MERRY LARK.

CHARLES KINGSLEY.

THE merry, merry lark was up and singing,  
And the hare was out and feeding on the lea  
And the merry, merry bells below were ringing,  
When my child's laugh rang through me.

Now the hare is snared and dead beside the snow yard,  
And the lark beside the dreary winter sea,  
And my baby in his cradle in the church yard  
Waiteth there until the bells bring me.

### THE INDIAN TO THE SETTLER.

EDWARD EVERETT.

THINK of the country for which the Indians fought! Who can blame them? As Philip looked down from his seat on Mount Hope, that glorious eminence, that

——“throne of royal state, which far  
 Outshone the wealth of Ormus and of Ind,  
 Or where the gorgeous East, with richest hand,  
 Showers on her kings barbaric pearl and gold,”—

as he looked down, and beheld the lovely scene which spread beneath, at a summer sunset, the distant hill-tops glittering as with fire, the slanting beams streaming across the waters, the broad plains, the island groups, the majestic forest,—could he be blamed, if his heart burned within him, as he beheld it all passing, by no tardy process from beneath his control, into the hands of the stranger?

As the river chieftains—the lords of the waterfalls and the mountains—ranged this lovely valley, can it be wondered at if they beheld with bitterness the forest disappearing beneath the settler's axe—the fishing-place disturbed by his saw-mills? Can we not fancy the feelings with which some strong-minded savage, the chief of the Pocomtuck Indians, who should have ascended the summit of the Sugar-loaf Mountain (rising as it does before us, at this moment, in all its loveliness and grandeur,)—in company with a friendly settler—contemplating the progress already made by the white man, and marking the gigantic strides with which he was advancing into the wilderness, should fold his arms and say, “White man, there is eternal war between me and thee! I quit not the land of my fathers, but with my life. In those woods, where I bent my youthful bow, I will still hunt the deer; over yonder waters I will still glide unrestrained, in my bark canoe. By those dashing waterfalls I will still lay up my winter's store of food; on these fertile meadows I will still plant my corn.

“Stranger, the land is mine! I understand not these paper-rights. I gave not my consent, when, as thou sayest, these broad regions were purchased, for a few baubles, of my fathers. They could sell what was theirs; they could sell no more. How could my father sell that which the Great Spirit sent me into the world to live upon? They knew not what they did.

“The stranger came, a timid suppliant,—few and feeble, and asked to lie down on the red man's bear-skin, and warm himself at the red man's fire, and have a little piece of land to raise corn for his women and children; and now he is become strong, and mighty, and bold, and spreads out his parchments over the whole, and says, ‘It is mine.’

“Stranger! there is not room for us both. The Great Spirit has not made us to live together. There is poison in the white man's cup; the white man's dog barks at the red man's heels. If I should leave the land

of my fathers, whither shall I fly? Shall I go to the south, and dwell among the graves of the Pequots? Shall I wander to the west, the fierce Mohawk—the man-eater,—is my foe. Shall I fly to the east, the great water is before me. No, stranger; here I have lived, and here will I die; and if here thou abidest, there is eternal war between me and thee.



INNOVATIONS OF THE WHITE MAN.

“Thou hast taught me thy arts of destruction: for that alone I thank thee. And now take heed to thy steps; the red man is thy foe. When thou goest forth by day, my bullet shall whistle past thee; when thou liest down by night, my knife is at thy throat. The noonday sun shall not discover thine enemy, and the darkness of midnight shall not protect thy rest. Thou shalt plant in terror, and I will reap in blood; thou shalt sow the earth with corn, and I will strew it with ashes; thou shalt go forth with the sickle, and I will follow after with the scalping-knife; thou shalt build,

and I will burn,—till the white man or the Indian perish from the land. Go thy way for this time in safety,—but remember, stranger, *there is eternal war between me and thee.*"

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JOHN ANDERSON, MY JO.

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ROBERT BURNS.

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JOHN ANDERSON, my jo, John,  
 When we were first acquent  
 Your locks were like the raven,  
 Your bonnie brow was brent;  
 But now your brow is beld, John,  
 Your locks are like the snaw;  
 But blessings on your frosty pow,  
 John Anderson, my jo.

John Anderson, my jo, John  
 We clamb the hill thegither;  
 And mony a canty day, John,  
 We've had wi' ane anither.  
 Now we maun totter down, John,  
 But hand-in-hand we'll go:  
 And sleep thegither at the foot,  
 John Anderson, my jo.

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THE STAR-SPANGLED BANNER.

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FRANCIS SCOTT KEY.

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Oh! say, can you see, by the dawn's  
 early light,  
 What so proudly we hailed at the  
 twilight's last gleaming?  
 Whose broad stripes and bright stars  
 through the perilous fight,  
 O'er the rampart we watched were  
 so gallantly streaming:  
 And the rocket's red glare, the bombs burst-  
 ing in air,  
 Gave proof through the night that our flag  
 was still there;  
 Oh! say, does that star-spangled banner  
 yet wave  
 O'er the land of the free and the home of  
 the brave?  
 On the shore, dimly seen through the mists  
 of the deep,  
 Where the foe's haughty host in dread  
 silence reposes,  
 What is that which the breeze, o'er the tow-  
 ering steep,  
 As it fitfully blows, half conceals, half  
 discloses?

Now it catches the gleam of the morning's  
 first beam,  
 In full glory reflected now shines on the  
 stream;  
 'Tis the star-spangled banner! oh, long  
 may it wave  
 O'er the land of the free and the home of  
 the brave!  
 And where is that band, who so vauntingly  
 swore  
 That the havoc of war and the battle's  
 confusion  
 A home and a country should leave us no  
 more?  
 Their blood has washed out their foul  
 footsteps' pollution.  
 No refuge could save the hireling and  
 slave,  
 From the terror of death and the gloom of  
 the grave,  
 And the star-spangled banner in triumph  
 shall wave  
 O'er the land of the free and the home of  
 the brave!



Oh! thus be it ever, when freemen shall stand  
 Between their loved homes and the war's  
 desolation;  
 Blest with victory and peace, may the heav-  
 en-rescued land  
 Praise the power that has made and pre-  
 served us a nation.

Then conquer we must, for our cause it is  
 just,  
 And this be our motto, "In God is our  
 trust."  
 And the star-spangled banner in triumph  
 shall wave  
 O'er the land of the free and the home of  
 the brave!

### THE AMERICAN FLAG.

JOSEPH RODMAN DRAKE.

**W**HEN Freedom, from her mountain  
 height,  
 Unfurled her standard to the air,  
 She tore the azure robe of night,  
 And set the stars of glory there!  
 She mingled with its gorgeous dyes  
 The milky baldric of the skies,

And striped its pure celestial white  
 With streakings of the morning light,  
 Then, from his mansion in the sun,  
 She called her eagle bearer down,  
 And gave into his mighty hand  
 The symbol of her chosen land!

Majestic monarch of the cloud!

Who rear'st aloft thy regal form,  
 To hear the tempest-trumpings loud,  
 And see the lightning lances driven,  
 When strive the warriors of the storm,  
 And rolls the thunder-drum of heaven,—  
 Child of the sun! to thee 'tis given  
 To guard the banner of the free,  
 To hover in the sulphur smoke,  
 To ward away the battle stroke,  
 And bid its blendings shine afar,  
 Like rainbows on the cloud of war,  
 The harbingers of victory!

Flag of the brave! thy folds shall fly,  
 The sign of hope and triumph high!  
 When speaks the signal-trumpet tone,  
 And the long line comes gleaming on,  
 Ere yet the life-blood, warm and wet  
 Has dimmed the glistening bayonet.

Each soldier's eye shall brightly turn,  
 To where thy sky-born glories burn,  
 And as his springing steps advance,  
 Catch war and vengeance from the glance.  
 And when the cannon-mouthings loud  
 Heave in wild wreaths the battle shroud,  
 And gory sabres rise and fall  
 Like shoots of flame on midnight's pall,  
 Then shall thy meteor glances glow,  
 And covering foes shall shrink beneath  
 Each gallant arm that strikes below  
 That lovely messenger of death.

Flag of the seas! on ocean wave  
 Thy stars shall glitter o'er the brave;  
 When death, careering on the gale,  
 Sweeps darkly round the bellied sail,  
 And frightened waves rush wildly back  
 Before the broadside's reeling rack,  
 Each dying wanderer of the sea  
 Shall look at once to heaven and thee,  
 And smile to see thy splendors fly  
 In triumph o'er his closing eye.

Flag of the free heart's hope and home.  
 By angel hands to valor given,  
 Thy stars have lit the welkin dome,  
 And all thy hues were born in heaven!  
 Forever float that standard sheet,  
 Where breathes the foe but falls before  
 us,  
 With Freedom's soil beneath our feet,  
 And Freedom's banner streaming o'er  
 us!

## THE DJINNS.

VICTOR HUGO.

**R**OWN, tower,  
 Shore, deep,  
 Where lower  
 Clouds steep;  
 Waves gray  
 Where play  
 Winds gay—  
 All asleep.  
 Hark a sound,  
 Far and slight,  
 Breathes around  
 On the night—  
 High and higher,  
 Nigh and higher,  
 Like a fire  
 Roaring bright.  
 New on it is sweeping  
 With rattling beat  
 Like dwarf imp leaping  
 In gallop fleet:  
 He lies, he prances,  
 In frolic fancies—  
 On wave crest dances  
 With pattering feet.  
 Hark, the rising swell,  
 With each nearer burst!  
 Like the toll of bell  
 Of a convent cursed;  
 Like the billowy roar  
 On a storm-lashed shore—  
 Now hushed, now once more  
 Maddening to its worst,  
 Oh God! the deadly sound  
 Of the djinns' fearful cry!  
 Quick, 'neath the spiral round  
 Of the deep staircase, fly!  
 See, our lamplight fade!  
 And of the bad-trade  
 Mounts, mounts the circling shade  
 Up to the ceiling high!  
**T**is the djinns' wild streaming swarm  
 Whistling in their tempest flight:  
 Snap the bell vows 'neath the storm,  
 Like a pine-flame crackling bright,  
 Swift and heavy, low, their crowd  
 Through the heavens rushing band!—  
 Like a lurid tanager cloud  
 With its hold of fiery night!  
 Ha! they are on us, close without!  
 Shut tight the shelter where we lie!  
 With hideous din the monster rout,  
 Dragon and vampire, till the sky!  
 The loosened rafter overhead  
 Trembles and bends like quivering reed,  
 Shakes the old door with shuddering dread,  
 As from its rusty hinge 'twould fly!  
**W**ild cries of hell! voices that howl and shriek!  
 The horrid swarm before the tempest tossed  
 O heaven! descends my lonely road to seek,  
 Bends the strong wall beneath the furious host,—

Totters the house, as though, like dry leaf shore  
 From autumn bough and on mad blast borne!  
 Up from its deep foundations it were torn  
 To join the stormy whirl. Ah! all is lost!

Oh prophet! if thy hand but now  
 Save from these foul and hellish things,  
 A pilgrim at thy shrine I'll bow,  
 Laden with pious offerings.

Bid their hot breath its fiery rain  
 Stream on my faithful door in vain,  
 Vainly upon my blackened pane  
 Grate the fierce claws of their dark wings!

They have passed!—and their wild legion  
 Cease to thunder at my door:  
 Fleeting through night's rayless region,  
 Hither they return no more.

Clanking chains and sounds of woe  
 Fill the forests as they go;  
 And the tall oaks cower low,  
 Bent their flaming flight before.

On! on! the storm of wings  
 Beats far the fiery fear,  
 Till scarce the breeze now brings  
 Dim murmurings to the ear;  
 Like locusts humming hail,  
 Or thrash of tiny flail  
 Plied by the pattering hail  
 On some old roof-tree near.

Fainter now are borne  
 Fitful murmurings still  
 As, when Arab horn  
 Swells its magic peal,  
 Shoresward o'er the deep  
 Fairy voices sweep,  
 And the infant's sleep  
 Golden visions fill.

Each deadly djinn,  
 Dark child of fright,  
 Of death and sin,  
 Speeds the wild flight,  
 Hark, the dull moan!  
 Like the deep tone  
 Of ocean's groan,  
 Afar by night!

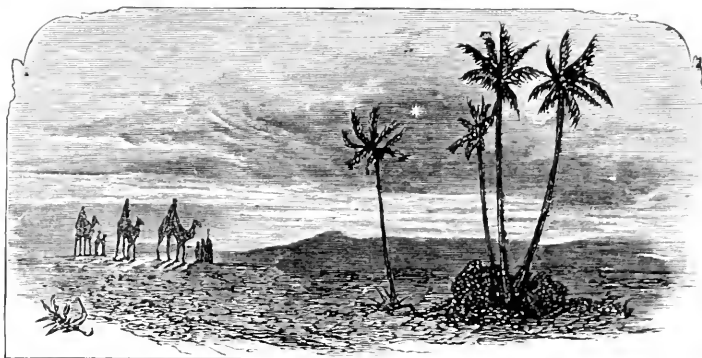
More and more  
 Fades it now,  
 As on shore  
 Ripples flow—  
 As the plaint,  
 Far and faint,  
 Of a saint,  
 Murmured low.

Hark! hark!  
 Around  
 I list!  
 The bounds  
 Of space  
 All trace  
 Efface  
 Of sound





THE CHEMIST.



THE STAR OF BETHLEHEM.

HENRY KIRKE WHITE.



WHEN, marshalled on the nightly  
plain,  
The glittering host bestud the  
sky:  
One star alone of all the train  
Can fix the sinner's wandering  
eye.

Hark! hark! to God the chorus breaks  
From every host, from every gem;  
But one alone a Saviour speaks,  
It is the Star of Bethlehem.

Once on the raging seas I rode,  
The storm was loud, the night was dark,

The ocean yawnd—and rudely blowd  
The wind that tossed my foundering bark  
Deep horror then my vitals froze,  
Death-struck—I ceased the tide to stem;  
When suddenly a star arose,  
It was the Star of Bethlehem.

It was my guide, my light, my all;  
It bade my dark forebodings cease;  
And through the storm and danger's thrail,  
It led me to the port of peace.  
Now safely moored—my perils o'er,  
I'll sing, first in-night's diadem,  
Forever and for evermore,  
The Star!—the Star of Bethlehem.

THE CHEMIST TO HIS LOVE.



Y LOVE thee, Mary, and thou lovest me,—  
Our mutual flame is like the affinity  
That doth exist between two simple  
bodies:  
I am Potassium to thine Oxygen,  
'T is little that the holy marriage vow  
Shall shortly make us one. That unity  
Is, after all, but metaphysical.

O, would that I, my Mary, were an acid,  
A living acid; thou an alkali

Endowed with human sense, that brought  
together,

We might both coalesce into one salt.  
One homogeneous crystal. O that thou  
Wert Carbon, and myself were Hydrogen!  
We would unite to form olefiant gas.  
Or common coal, or naphtha. Would to Hea-  
ven

That I were Phosphorus, and thou wert  
Lime,

And we of Lime composed a Phosphuret !  
 I'd be content to be Sulphuric Acid,  
 So that thou might be Soda ; in that case  
 We should be Glauber's salt. Wert thou  
 Magnesia  
 Instead, we'd form the salt that's named from  
 Epsom.  
 Couldst thou Potassa be, I Aquafortis,  
 Our happy union should that compound  
 form,  
 Nitrate of Potash,—otherwise Saltpetre.

And thus our several natures sweetly blent,  
 We'd live and love together, until death  
 Should decompose the fleshy *tertium quid*,  
 Leaving our souls to all eternity  
 Amalgamated. Sweet, thy name is Briggs  
 And mine is Johnson. Wherefore should  
 not we  
 Agree to form a Johnsonate of Briggs?  
 We will. The day, the happy day is nigh,  
 When Johnson shall with beauteous Briggs  
 combine.

### SIGHTS FROM A STEEPLE.

NATHANIEL HAWTHORNE.

**N**OW various are the situations of the people covered by the roofs beneath me, and how diversified are the events at this moment befalling them! The new-born, the aged, the dying, the strong in life, and the recent dead, are in the chambers of these many mansions. The full of hope, the happy, the miserable, and the desperate, dwell together within the circle of my glance. In some of the houses over which my eyes roam so coldly, guilt is entering into hearts that are still tenanted by a debased and trodden virtue—guilt is on the very edge of commission, and the impending deed might be averted; guilt is done, and the criminal wonders if it be irrevocable. There are broad thoughts struggling in my mind, and, were I able to give them distinctness, they would make their way in eloquence. Lo! the rain-drops are descending.

The clouds, within a little time, have gathered over all the sky, hanging heavily, as if about to drop in one unbroken mass upon the earth. At intervals the lightning flashes from their brooding hearts, quivers, disappears, and then comes the thunder, travelling slowly after its twin-born flame. A strong wind has sprung up, howls through the darkened streets, and raises the dust in dense bodies, to rebel against the approaching storm. All people hurry homeward—all that have a home; while a few lounge by the corners, or trudge on desperately, at their leisure.

And now the storm lets loose its fury. In every dwelling I perceive the faces of the chambermaids as they shut down the windows, excluding the impetuous shower, and shrinking away from the quick, fiery glare. The large drops descend with force upon the slated roofs, and rise again in

smoke. There is a rush and roar, as of a river through the air, and muddy streams bubble majestically along the pavement, whirl their dusky foam into the kennel, and disappear beneath iron grates. Thus did Arethusa sink. I love not my station here aloft, in the midst of the tumult which I am powerless to direct or quell, with the blue lightning wrinkling on my brow, and the thunder muttering its first awful syllables in my ear. I will descend. Yet let me give another glance to the sea, where the foam breaks in long white lines upon a broad expanse of blackness, or boils up in far distant points, like snowy-mountain-tops in the eddies of a flood; and let me look once more at the green plain, and little hills of the country, over which the giant of the storm is riding in robes of mist, and at the town, whose obscured and desolate streets might beseech a city of the dead; and turning a single moment to the sky, now gloomy as an author's prospects, I prepare to resume my station on lower earth. But stay! A little speck of azure has widened in the western heavens; the sunbeams find a passage, and go rejoicing through the tempest; and on yonder darkest cloud, born, like hallowed hopes, of the glory of another world, and the trouble and tears of this, brightens forth the Rainbow!

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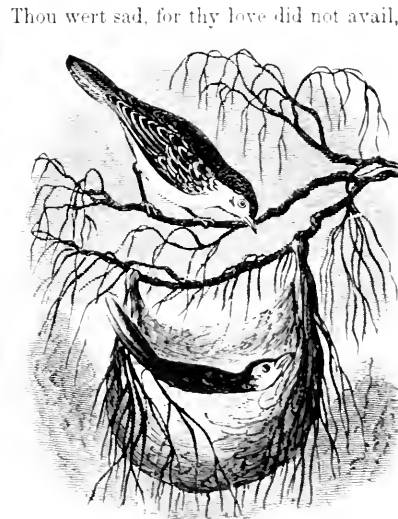
WHEN SPARROWS BUILD.

JEAN INGELOW.

**W**HEN sparrows build, and the leaves break forth,  
 My old sorrow wakes and cries.  
 For I know there is dawn in the far,  
 far north,  
 And a scarlet sun doth rise;  
 Like a scarlet fleece the snow-field spreads,  
 And the icy fount runs free:  
 And the bergs begin to bow their heads,  
 And plunge and sail in the sea.

O, my lost love, and my own, own love,  
 And my love that loved me so!  
 Is there never a chink in the world above  
 Where they listen for words from below?  
**N**ay, I spoke once, and I grieved thee sore;  
 I remembered all that I said;  
 And now thou wilt hear me no more—no more  
 Till the sea gives up her dead.

Thou didst set thy foot on the ship, and sail  
 To the ice-fields and the snow;



And the end I could not know.

How could I tell I should love thee to-day,  
Whom that day I held not dear?  
How could I tell I should love thee away  
When I did not love thee anear?

We shall walk no more through the sodden  
plain,  
With the faded bents o'erspread;

We shall stand no more by the seething  
main  
While the dark wrack drives o'erhead;  
We shall part no more in the wind and rain  
Where thy last farewell was said;  
But perhaps I shall meet thee and know thee  
again  
When the sea gives up her dead.

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*KIT CARSON'S RIDE.*


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JOAQUIN MILLER.

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**R**UN! Now you bet you; I rather  
guess so.  
But he's blind as a badger. Whoa,  
Paché, boy, whoa.  
No, you wouldn't think so to look  
at his eyes.  
But he is badger blind, and it happened  
this wise:—

We lay low in the grass on the broad plain  
level,  
Old Revels and I, and my stolen brown  
bride.  
"Forty full miles if a foot to ride,  
Forty full miles if a foot, and the devils  
Of red Camanches are hot on the track  
When once they strike it. Let the sun go  
down  
Soon, very soon," muttered bearded old Revels  
As he peered at the sun, lying low on his  
back.  
Hobbling fast to his lasso; then he jerked at  
his steel,  
And sprang to his feet, and glanced swiftly  
around,  
And then dropped, as if shot, with his ear to  
the ground—  
Then again to his feet and to me, to my bride.  
White his eyes were like fire, his face like a  
cloud  
His form like a king and his beard like a  
cloud  
And his voice loud and shrill, as if blown  
from a reed  
"Pull, pull in your lasso and bridle to stead,  
And speed if ever for life you would speed;

And ride for your lives, for your lives you  
must ride,  
For the plain is aflame, the prairie on fire,  
And feet of wild horses, hard flying before  
I hear like a sea breaking hard on the shore;  
While the buffalo come like the surge of the  
sea,  
Driven far by the flame, driving fast on us  
three  
As a hurricane comes, crushing palms in his  
ire."

We drew in the lassos, seized saddle and rein,  
Threw them on, sinched them on, sinched  
them over again,  
And again drew the girth, cast aside the  
macheer,  
Cut away tapidaros, loosed the sash from its  
fold,  
Cast aside the catenas red and spangled with  
gold,  
And gold mounted Colt's, true companions  
for years,  
Cast the red silk scrapes to the wind in a breath  
And so bared to the skin sprang all haste to  
the horse.

Not a word, not a wail from a lip was let fall,  
Not a kiss from my bride, not a look or low  
call  
Of love note or courage, but on o'er the  
plain  
So steady and still, leaning low to the mane,  
With the heel to the flank and the hand to  
the rein,







Rode we on, rode we three, rode we gray  
 nose and nose,  
 Reaching long, breathing loud, like a creviced  
 wind blows,  
 Yet we spoke not a whisper, we breathed not  
 a prayer,  
 There was work to be done, there was death  
 in the air,  
 And the chance was as one to a thousand for  
 all.

Gray nose to gray nose and each steady  
 mustang  
 Stretched neck and stretched nerve till the  
 hollow earth rang  
 And the foam from the flank and the croup  
 and the neck  
 Flew around like the spray on a storm-driven  
 deck.  
 Twenty miles! thirty miles!—a dim distant  
 speck—  
 Then a long reaching line and the Brazos in  
 sight.  
 And I rose in my seat with a shout of de-  
 light.  
 I stood in my stirrup and looked to my right,  
 But Revels was gone; I glanced by my  
 shoulder  
 And saw his horse stagger; I saw his head  
 drooping  
 Hard on his breast, and his naked breast  
 stooping  
 Low down to the mane as so swifter and  
 bolder  
 Ran reaching out for us the red-footed fire.  
 To right and to left the black buffalo came,  
 In miles and in millions, rolling on in despair,  
 With their beards to the dust and black tails  
 in the air.

As a terrible surf on a red sea of flame  
 Rushing on in the rear, reaching high, reach-  
 ing higher,  
 And he rode neck to neck to a buffalo bull,  
 The monarch of millions, with shaggy mane  
 full  
 Of smoke and of dust, and it shook with desire  
 Of battle, with rage and with bellowings loud  
 And unearthly and up through its lowering  
 cloud

Came the flash of his eyes like a half-hidden  
 fire,  
 While his keen crooked horns through the  
 storm of his mane  
 Like black lances lifted and lifted again;  
 And I looked but this once, for the fire licked  
 through,  
 And he fell and was lost, as we rode two and  
 two.

I looked to my left then, and nose, neck, and  
 shoulder  
 Sank slowly, sank surely, till back to my  
 thighs;  
 And up through the black blowing veil of  
 her hair  
 Did beam full in mine her two marvelous  
 eyes  
 With a longing and love, yet look of despair,  
 And a pity for me, as she felt the smoke fold  
 her,  
 And flames reaching far for her glorious hair.  
 Her sinking steed faltered, his eager ears fell  
 To and fro and unsteady, and all the neck's  
 swell  
 Did subside and recede, and the nerves fell as  
 dead.  
 Then she saw that my own steed still lorded  
 his head  
 With a look of delight, for this Paché, you see,  
 Was her father's, and once at the South  
 Santafee  
 Had won a whole herd, sweeping everything  
 down  
 In a race where the world came to run for  
 the crown;  
 And so when I won the true heart of my  
 bride,—  
 My neighbor's and deadliest enemy's child,  
 And child of the kingly war-chief of his  
 tribe,—  
 She brought me this steed to the border the  
 night  
 She met Revels and me in her perilous flight.  
 From the lodge of the chief to the north  
 Brazos side;  
 And said, so half-guessing of ill as she smiled,  
 As if jesting, that I, and I only, should ride  
 The fleet-footed Paché, so if kin should pursue  
 I should surely escape without other ado

Than to ride, without blood, to the north Brazos side,	And the howling of beasts like the sound of thunder,—
And await her,—and wait till the next hollow moon	Beasts burning and blind and forced onward and over,
Hung her horn in the palms, when surely and soon	As the passionate flame reached around them and wove her
And swift she would join me, and all would be well	Hands in their hair, and kissed hot till they died,—
Without bloodshed or word. And now as she fell	Till they died with a wild and a desolate moan,
From the front, and went down in the ocean of fire,	As a sea heart-broken on the hard brown stone,
The last that I saw was a look of delight That I should escape,—a love,—a desire,—	And into the Brazos I rode all alone— All alone, save only a horse long-limbed,
Yet never a word, not a look of appeal,—	And blind and bare and burnt to the skin,
Lest I should reach hand, should stay hand or stay head	Then just as the terrible sea came in And tumbled its thousands hot into the tide,
One instant for her in my terrible flight.	Till the tide blocked up and the swift stream brimmed
Then the rushing of fire rose around me and under,	In eddies, we struck on the opposite side.

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*THE ORGAN OF WESTMINSTER ABBEY.*

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WASHINGTON IRVING.

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**T**HE sound of casual footsteps had ceased from the abbey. I could only hear, now and then, the distant voice of the priest repeating the evening service, and the faint responses of the choir; these, paused for a time, and all was hushed. The stillness, the desertion and obscurity that were gradually prevailing around, gave a deeper and more solemn interest to the place:

For in the silent grave no conversation,  
No joyful tread of friends, no voice of lovers,  
No careful father's counsel—nothing's heard,  
For nothing is, but all oblivion,  
Dust and an endless darkness.

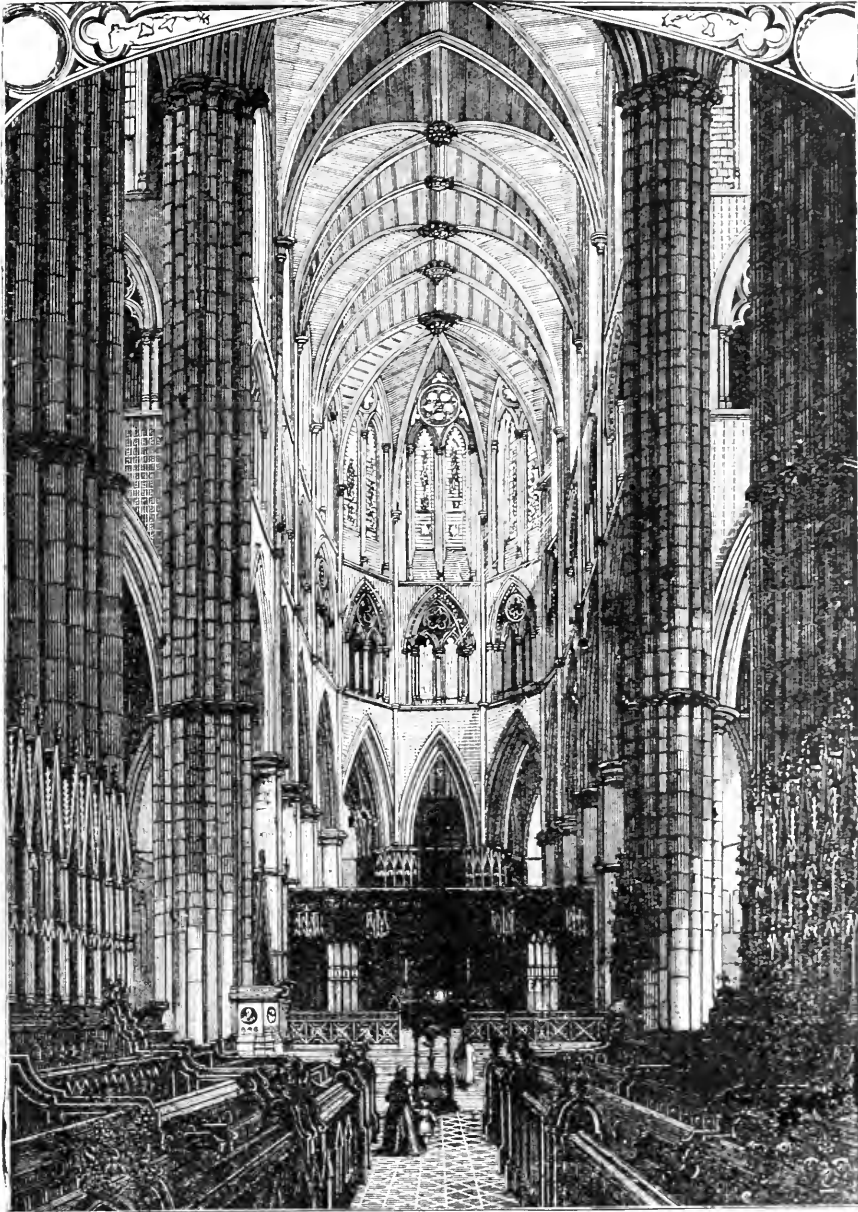
Suddenly the notes of the deep-labouring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling



THE THREE FATES.

From a celebrated German painting by  
PAUL THUMANN.





INTERIOR OF WESTMINSTER ABBEY.

sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody: they soar aloft, and warble along

the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away and floated upwards on this swelling tide of harmony!

I sat for some time lost in that kind of reverie which a strain of music is apt sometimes to inspire: the shadows of evening were gradually thickening round me; the monuments began to cast deeper and deeper gloom; and the distant clock again gave token of the slowly waning day.

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QUARREL OF BRUTUS AND CASSIUS.

SHAKESPEARE.

*Julius Cæsar.—Act IV. Scene III.*

**CASSIUS.**—That you have wronged me  
doth appear in this:

You have condemned and notèd Lucius  
Pella

For taking bribes here of the Sardians,  
Wherein my letters, praying on his  
side,

Because I knew the man, were slightèd  
off.

**Brutus.**—You wrongèd yourself to write  
in such a case.

**Cassius.**—In such a time as this, it is not  
meet  
That every nice offence should bear its com-  
ment.

**Brutus.** Let me tell you, Cassius, you  
yourself  
Are much condemned to have an itching  
palm,  
To sell and mart your offices for gold  
To undeavourers.

**Cassius.**—I an itching palm?  
You know that you are Brutus that speak  
this,  
Or, by the gods, this speech were else your  
last

**Brutus.**—The name of Cassius honors this  
corruption,  
And chastisement doth therefore hide his head.

**Cassius.**—'Chastisement'

**Brutus.**—Remember March, the Ides of  
March remember'

Did not great Julius bleed, for justice' sake?  
What villain touched his body, that did stab,  
And not for justice? What, shall one of us,  
That struck the foremost man of all this  
world

But for supporting robbers; shall we now  
Contaminate our fingers with base bribes,  
And sell the mighty space of our large  
honors,

For so much trash as may be grasped thus?  
I had rather be a dog, and bay the moon,  
Than such a Roman.

**Cassius.**—Brutus bay not me;  
I'll not endure it: you forget yourself,  
To hedge me in: I am a soldier, I  
Older in practice, abler than yourself  
To make condition.

**Brutus.**—Go to; you are not, Cassius.

**Cassius.**—I am

**Brutus.**—I say you are not.



*Cassius.*—Urge me no more, I shall forget myself;  
Have mind upon your health, tempt me no further.

*Brutus.*—Away, slight man!

*Cassius.*—Is't possible?

*Brutus.*—Hear me for I will speak.

Must I give way and room to your rash cholera?

Shall I be frighted when a madman stares?

*Cassius.*—O ye gods! ye gods! must I endure all this?

*Brutus.*—All this? Aye, more; fret till your proud heart break;

Go, show your slaves how choleric you are,  
And make your bondmen tremble. Must I budge?

Must I observe you? Must I stand and crouch

Under your testy humor? By the gods,  
You shall digest the venom of your spleen,  
Though it do split you; for from this day forth,

I'll use you for my mirth, yea, for my laughter,

When you are waspish.

*Cassius.*—Is it come to this?

*Brutus.*—You say you are a better soldier:  
Let it appear so; make your vaunting true,  
And it shall please me well; for mine own part

I shall be glad to learn of noble men.

*Cassius.*—You wrong me every way; you wrong me, Brutus;

I said an elder soldier, not a better?

Did I say "better"?

*Brutus.*—If you did, I care not.

*Cassius.*—When Cæsar liv'd, he durst not thus have mov'd me.

*Brutus.*—Peace, peace! you durst not thus have tempted him.

*Cassius.*—I durst not?

*Brutus.*—No.

*Cassius.*—What? Durst not tempt him?

*Brutus.*—For your life you durst not.

*Cassius.*—Do not presume too much upon my love;

\* I may do that I shall be sorry for.

*Brutus.*—You have done that you should be sorry for,

There is no terror, Cassius, in your threats;  
For I am armed so strong in honesty  
That they pass by me as the idle wind,  
Which I respect not. I did send to you  
For certain sums of gold, which you denied me;

For I can raise no money by vile means;  
By heaven, I had rather coin my heart,  
And drop my blood for drachmas, than to wring

From the hard hands of peasants their vile trash

By any indirection. I did send  
To you for gold to pay my legions,  
Which you denied me. Was that done like Cassius?

Should I have answered Caius Cassius so?

When Marcus Brutus grows so covetous,  
To lock such rascal counters from his friends,  
Be ready, gods, with all your thunderbolts;  
Dash him to pieces!

*Cassius.*—I denied you not.

*Brutus.*—You did.

*Cassius.*—I did not; he was but a fool  
That brought my answer back. Brutus hath rived my heart.

A friend should bear his friend's infirmities,  
But Brutus makes mine greater than they are.

*Brutus.*—I do not, till you practice them on me.

*Cassius.*—You love me not.

*Brutus.*—I do not like your faults.

*Cassius.*—A friendly eye could never see such faults.

*Brutus.*—A flatterer's would not, though they do appear

As huge as high Olympus.

*Cassius.*—Come, Antony, and young Octavius, come!

Revenge yourselves alone on Cassius,  
For Cassius is aweary of the world;  
Hated by one he loves; braved by his brother;  
Checked like a bondman; all his faults observed,

Set in a note-book, learned, and conned by rote,

To cast into my teeth. Oh, I could weep  
My spirit from mine eyes! There is my dagger,

And here my naked breast : within, a heart,  
 Dearer than Plutus' mine, richer than gold ;  
 If that thou be'st a Roman, take it forth ;  
 I, that denied thee gold, will give my heart :  
 Strike as thou didst at Cæsar ; for, I know,  
 When thou didst hate him worst, thou lov-

edst him better

Than ever thou lovedst Cassius.

*Brutus.*—Sheathe your dagger :

Be angry when you will, it shall have scope ;  
 Do what you will, dishonor shall be humor.  
 O Cassius, you are yok'd with a lamb  
 That carries anger as the flint bears fire :  
 Who, much enforced, shows a hasty spark,  
 And straight is cold again.

*Cassius.*—Hath Cassius liv'd

To be but mirth and laughter to his Brutus,  
 When grief and blood ill-temper'd, vexeth  
 him ?

*Brutus.*—When I spoke that I was ill-temper'd, too.

*Cassius.*—Do you confess so much ? Give me your hand.

*Brutus.*—And my heart too. [*Embracing.*]

*Cassius.*—O Brutus !

*Brutus.*—What's the matter ?

*Cassius.*—Have you not love enough to bear with me,

When that rash humor which my mother gave me

Makes me forgetful ?

*Brutus.*—Yes, Cassius ; and, from henceforth,

When you are over-earnest with your Brutus,

He'll think your mother chides, and leave you so.

## MRS. CAUDLE NEEDS SPRING CLOTHING.

DOUGLAS JERROLD.

**I**F there's anything in the world I hate—and you know it—it is, asking you for money. I am sure for myself, I'd rather go without a thing a thousand times, and I do, the more shame for you to let me.

*What do I want now ?* As if you didn't know ! I'm sure, if I'd any money of my own, I'd never ask you for a farthing—never ! It's painful to me, gracious knows ! *What do you say ? If it's painful, why so often do it ?* I suppose you call that a joke—one of your club-jokes ! As I say, I only wish I'd any money of my own. If there is anything that humbles a poor woman, it is coming to a man's pocket for every farthing. It's dreadful !

Now, Caudle, you shall hear me, for it isn't often I speak. Pray, do you know what month it is ? And did you see how the children looked at church to-day—like nobody else's children ? *What was the matter with them ?* Oh ! Caudle how can you ask ! Weren't they all in their thick merinoes and beaver bonnets ? *What do you say ? What of it ?* What ! You'll tell me that you didn't see how the Briggs girls, in their new chips, turned their noses up at 'em ! And you didn't see how the Browns looked at the Smiths, and then at our poor girls, as much as to say,

“Poor creatures! what figures for the first of May?” *You didn't see it!* The more shame for you! I'm sure, those Briggs girls—the little minxes!—put me into such a pucker, I could have pulled their ears for 'em over the pew. What do you say! *I ought to be ashamed to own it?* Now, Caudle, it's no use talking; those children shall not cross over the threshold next Sunday if they haven't things for the summer. Now mind—they shan't; and there's an end of it!

*I'm always wanting money for clothes?* How can you say that? I'm sure there are no children in the world that cost their father so little; but that's it—the less a poor woman does upon, the less she may. Now, Caudle, dear! What a man you are! I know you'll give me the money, because, after all, I think you love your children, and like to see 'em well dressed. It's only natural that a father should. *How much money do I want?* Let me see, love. There's Caroline, and Jane, and Susan, and Mary Ann, and—What do you say? *I needn't count 'em?* *You know how many there are!* That's just the way you take me up! *Well, how much money will it take?* Let me see—I'll tell you in a minute. You always love to see the dear things like new pins. I know that, Caudle; and though I say it, bless their little hearts! they do credit to you, Caudle.

*How much?* Now, don't be in a hurry! Well, I think, with good pinching—and you know, Caudle, there's never a wife who can pinch closer than I can—I think, with pinching, I can do with twenty pounds. What did you say? *Twenty fiddlesticks?* What! *You won't give half the money?* Very well, Mr. Caudle; I don't care; let the children go in rags; let them stop from church, and grow up like heathens and cannibals; and then you'll save your money, and, I suppose, be satisfied. What do you say? *Ten pounds enough?* Yes, just like you men; you think things cost nothing for women; but you don't care how much you lay out upon yourselves. *They only want frocks and bonnets?* How do you know what they want? How should a man know anything at all about it? And you won't give more than ten pounds? Very well. Then you may go shopping with it yourself, and see what *you'll* make of it! I'll have none of your ten pounds, I can tell you—no sir!

No; you've no cause to say that. I don't want to dress the children up like countesses! You often throw that in my teeth, you do; but you know it's false, Caudle; you know it! I only wish to give 'em proper notions of themselves; and what, indeed, can the poor things think, when they see the Briggses, the Browns, and the Smiths,—and their fathers don't make the money you do, Caudle—when they see them as fine as tulips? Why, they must think themselves nobody. However, the **twenty**

pounds I *will* have, if I've any; or not a farthing! No, sir; no,—I don't want to dress up the children like peacocks and parrots! I only want to make 'em respectable. What do you say? *You'll give me fifteen pounds?* No, Caudle, no, not a penny will I take under twenty. If I did, it would seem as if I wanted to waste your money; and I am sure, when I come to think of it twenty pounds will hardly do!

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THE DAY-DREAM.

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A. TENNYSON.

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THE SLEEPING PALACE.

THE varying year with blade and sheaf  
 Clothes and re-clothes the happy plains;  
 Here rests the sap within the leaf:  
 Here stays the blood along the veins.  
 Faint shadows, vapors lightly curled,  
 Faint murmurs from the meadows come,

Here droops the banner on the tower,  
 On the hall,—hearth's the festal fires,  
 The peacock in his laurel bower,  
 The parrot in his gilded wires.

Roof-haunting martins warm their eggs;  
 In these, in those the life is stayed,  
 The mantels from the golden pegs  
 Droop sleepily. No sound is made—  
 Not even of a gnat that sings.



THE TERRACE LAWN

Lake hints and echoes of the world  
 To spirits folded in the womb  
 Soft lustre bathes the range of urn  
 On every slanting terrace lawn,  
 The fountain to his place return  
 Deep in the garden lake withdrawn

More like a picture seemeth all,  
 Than those old portrait of old kings,  
 That watch the sleepers from the wall.

Here sits the butler with a flask  
 Between his knees, half drained; and there  
 The wrinkled steward at his task

The maid of honor blooming fair,  
The page has caught her hand in his,  
Her lips are severed as to speak ;  
His own are pouted to a kiss ;  
The blush is fixed upon her cheek.

Till all the hundred summers pass,  
The beams that, through the oriel shine,  
Make prisms in every carven glass,  
And beaker brimmed with noble wine.  
Each baron at the banquet sleeps ;  
Grave faces gathered in a ring.  
His state the king reposing keeps :  
He must have been a jolly king.

All round a hedge upshoots, and shows  
At distance like a little wood ;  
Thorns, ivies, woodbine, mistletoes,  
And grapes with bunches red as blood ;  
All creeping plants, a wall of green,  
Close matted, burr and brake and briar,  
And glimpsing over these, just seen,  
High up, the topmost palace spire.

When will the hundred summers die,  
And thought and time be born again,  
And newer knowledge drawing nigh,  
Bring truth that sways the soul of men ?  
Here all things in their place remain,  
As all were ordered, ages since.  
Come care and pleasure, hope and pain,  
And bring the fated fairy prince !

## THE SLEEPING BEAUTY.

Year after year unto her feet,  
She lying on her couch alone,  
Across the purple coverlet,  
The maiden's jet-black hair has grown ;  
On either side her tranced form  
Forth streaming from a braid of pearl ;  
The slumb'rous light is rich and warm,  
And moves not on the rounded curl.

The silk star-broidered coverlid  
Unto her limbs itself doth mould,  
Languidly ever : and, amid  
Her full black ringlets, downward rolled,  
Gloweth forth each softly shadowed arm,  
With bracelets of the diamond bright.  
Her constant beauty doth inform  
Stillness with love, and day with light.

She sleeps ; her breathings are not heard  
In palace chambers far apart.  
The fragrant tresses are not stirred  
That lie upon her charmed heart.  
She sleeps ; on either hand upswells  
The gold fringed pillow lightly prest ;  
She sleeps, nor dreams, but ever dwells  
A perfect form in perfect rest.

## THE ARRIVAL.

All precious things, discovered late,  
To those who seek them issue forth,  
For love in sequel works with fate,  
And draws the veil from hidden worth.  
He travels far from other skies—  
His mantle glitters on the rocks—  
A fairy prince, with joyful eyes,  
And lighter-footed than the fox.

The bodies and the bones of those  
That strove in other days to pass,  
Are withered in the thorny close,  
Or scattered blanching in the grass.  
He gazes on the silent dead :  
"They perished in their daring deeds ;"  
This proverb flashes through his head :  
"The many fail ; the one succeeds."

He comes, scarce knowing what he seeks,  
He breaks the hedge : he enters there ;  
The color flies into his cheeks ;  
He trusts to light on something fair ;  
For all his life the charm did talk  
About his path and hover near  
With words of promise in his walk,  
And whispered voices in his ear.

More close and close his footsteps wind ;  
The magic music in his heart  
Beats quick and quicker, till he find  
The quiet chamber far apart.  
His spirit flutters like a lark,  
He stoops—to kiss her—on his knee :  
"Love, if thy tresses be so dark,  
How dark those hidden eyes must be !"

## THE REVIVAL.

A touch, a kiss ! the charm was snapt,  
There rose a noise of striking clocks ;  
And feet that ran, and doors that clapt,  
And barking dogs, and crowing cocks ;

A fuller light illumined all ;  
 A breeze through all the garden swept ;  
 A sudden hubbub shook the hall ;  
 And sixty feet the fountain leapt.

The hedge broke in, the banner blew,  
 The butler drank, the steward crawled,  
 The fire shot up, the martin flew,  
 The parrot screamed, the peacock squalled ;  
 The maid and page renewed their strife ;  
 The palace bang'd and buzzed and clack't ;  
 And all the long-pent stream of life  
 Dashed downward in a cataract.

And last of all the king awoke,  
 And in his chair himself upreared,  
 And yawned, and rubb'd his face and spoke ;  
 " By holy rood, a royal beard !  
 How say you ? we have slept, my lords ;  
 My beard has grown into my lap."  
 The barons swore, with many words,  
 'Twas but an after-dinner's nap.

'Pardy!' returned the king, " but still  
 My joints are something stiff or so.  
 My lord, and shall we pass the bill  
 I mentioned half an hour ago ?"  
 The chancellor, sedate and vain,  
 In courteous words returned reply ;  
 But dallied with his golden chain,  
 And, smiling, put the question by.

THE DEPARTURE.

And on her lover's arm she leant,  
 And round her waist she felt it fold ;

And far across the hills they went  
 In that new world which is the old.  
 Across the hills, and far away  
 Beyond their utmost purple rim,  
 And deep into the dying day,  
 The happy princess followed him.

" I'd sleep another hundred years,  
 O love, for such another kiss !"  
 " Oh wake for ever, love," she hears,  
 " O love, 'twas such as this and this."  
 And o'er them many a sliding star,  
 And many a merry wind was borne,  
 And streamed through many a golden bar,  
 The twilight melted into morn.

" O eyes long laid in happy sleep !"  
 " O happy sleep that lightly fled !"  
 " O happy kiss that woke thy sleep !"  
 " O love, thy kiss would wake the dead."  
 And o'er them many a flowering range,  
 Of vapor buoyed the crescent bark ;  
 And, rapt through many a rosy change,  
 The twilight died into the dark.

" A hundred summers ! can it be ?  
 And whither goest thou, tell me where ?"  
 " O seek my father's court with me,  
 For there are greater wonders there."  
 And o'er the hills, and far away  
 Beyond their utmost purple rim,  
 Beyond the night, across the day,  
 Through all the world she followed him.

THE LITTLE RID HIN.

MRS. WHITNEY.



WELL, thin, there was once't upon a time, away off in the ould coun-  
 try, livin' all her lane in the woods, in a wee bit iv a house be  
 herself, a little rid hin. Nice an' quiet she was, and niver did no  
 kind o' harrum in her life. An' there lived out over the hill, in a  
 din o' the rocks, a crafty ould felly iv a fox. Au' this same ould  
 villain iv a fox, he laid awake o' nights, and he prowled round







slyly iv a day-time, thinkin' always so busy how he'd git the little rid hin, an' carry her home an' bile her up for his shupper. But the wise little rid hin niver went intil her bit iv a house, but she locked the door afther her, and pit the kay in her pocket. So the ould rashkill iv a fox, he watched, an' he prowled, an' he laid awake nights, till he came all to skin an' bone, an' sorra a ha'porth o' the little rid hin could he git at. But at lasht there came a sheame intil his wicked ould head, and he tuk a big bag one mornin', over his shouldher, an' he says till his mother, says he, "Mother, have the pot all bilin' agin' I come home, for I'll bring the little rid hin to-night for our shupper." An' away he wint, over the hill, an' came crapin' shly an' soft through the woods to where the little rid hin lived in her shnug bit iv a house. An' shure, jist at the very minute that he got along, out comes the little rid hin out iv the door, to pick up shticks to bile her tay-kettle. "Begorra, now, but I'll have yees," says the shly ould fox, an' in he shlips, unbeknownst, intil the house, an' hides behind the door. An' in comes the little rid hin, a minute afther, with her apron full of shticks, an' shuts to the door an' locks it, an' pits the kay in her pocket. An' thin she turns round,—an' there shtands the baste iv a fox in the corner. Well, thin, what did she do, but jist dhrop down her shticks, and fly up in a great fright and flutter to the big bame across inside o' the roof, where the fox couldn't git at her!

"Ah, ha!" says the ould fox, "I'll soon bring yees down out o' that!" An' he began to whirrul round, an' round, an' round, fashter, an' fashter, an' fashter, on the floor, afther his big, bushy tail, till the little rid hin got so dizzy wid lookin', that she jist tumbled down aff the bame, and the fox whipped her up and popped her intill his bag, an' shtarted off home in a minute. An' he wint up the wood, an' down the wood, half the day long, with the little rid hin shut up shmotherin' in the bag. Sorra a know she knowd where she was at all, at all. She thought she was all biled an' ate up, an' finished shure! But, by an' by, she remimbered herself, an' pit her hand in her pocket, an' tuk out her little bright scissors, and shnipped a big hole in the bag behind, an' out she leapt, an' picked up a big shtone an' popped it intil the bag, an' rin aff home, an' locked the door.

An' the fox he tugged away up over the hill, with the big shtone at his back thumpin' his shouldhers, thinkin' to himself how heavy the little rid hin was, an' what a fine shupper he'd have. An' whin he came in sight iv his din in the rocks, and shpied his ould mother a watchin' for him at the door, he says, "Mother! have ye the pot bilin'?" An' the ould mother says, "Sure an' it is; an' have ye the little rid hin?" "Yes, jist here in me bag. Open the lid o' the pot till I pit her in," says he.

An' the ould mother fox she lifted the lid o' the pot, an' the rashkilt untied the bag, an' hild it over the pot o' bilin' wather, an' shuk in the big, heavy shtone. An' the bilin' water shplashed up all over the rogue iv a fox, an' his mother, and shealded them both to death. An' the little rid hin lived safe in her house foriver aafter.



*THE MEETING OF THE WATERS.*

THOMAS MOORE.

**H**ERE is not in the wide world a valley so sweet  
As that vale in whose bosom the bright waters meet;  
Oh! the last rays of feeling and life must depart,  
Ere the bloom of that valley shall fade from my heart.

Yet it was not that Nature had shed o'er the scene  
Her purest of crystal and brightest of green;

'Twas not her soft magic of streamlet or bell,  
Oh! no—it was something more exquisite still.

'Twas that friends, the beloved of my bosom were near,  
Who made every dear scene of enchantment more dear,  
And who felt how the best charms of Nature improve,  
When we see them reflected from looks that we love.

*BYRON'S LATEST VERSES.*

**I**f time the heart should be unmoved,  
Since other things are e'er to move;  
Yet though I cannot be beloved,  
Still let me love.

My days are in the yellow leaf,  
The flowers and fruits of love are gone,  
The worm, the canker, and the grief,  
Are mine alone.

The fire that in my bosom preys  
Is like to some volcanic isle,  
No torch is kindled at its blaze,  
A funeral pile.

The hope, the fear, the jealous care,  
The exalted portion of the pain  
And power of love, I cannot share,  
But wear the chain.

But 't is not here,—it is not here,  
Such thoughts should shake my soul, nor now  
Where glory seals the hero's bier,  
Or binds his brow.

The sword, the banner, and the field,  
Glory and Greece about us see;  
The Spartan borne upon the shield  
Was not more free.

Awake! not Greece,—she is awake!  
Awake, my spirit! think through whom  
My life-blood tastes its parent lake,  
And then strike home!

Tread those reviving passions down,  
Unworthy manhood' unto thee,  
Indifferent should the smile or frown  
Of beauty be.

If thou regrett'st thy youth,—why live?  
The land of honorable death  
Is here,—up to the field, and give  
Away thy breath!

Seek out—less often sought than found—  
A soldier's grave, for thee the best;  
Then look around and choose thy ground,  
And take thy rest!

## DREAMS AND REALITIES.

### PHŒBE CARY'S LAST POEM.



ROSAMOND, thou fair and good,  
And perfect flower of womanhood,  
Thou royal rose of June!

Why did'st thou droop before thy  
time?

Why wither in the first sweet prime?  
Why did'st thou die so soon?

For, looking backward through my tears  
On thee, and on my wasted years,

I cannot choose but say,

If thou had'st lived to be my guide,  
Or thou had'st lived and I had died,  
'Twere better far to-day.

O child of light, O Golden head!—  
Bright sunbeam for one moment shed  
Upon life's lonely way—

Why did'st thou vanish from our sight?  
Could they not spare my little light  
From Heaven's unclouded day?

O Friend so true, O Friend so good!—  
Thou one dream of my maidenhood.

That gave youth all its charms—  
What had I done, or what had'st thou,  
That, through this lonesome world till now  
We walk with empty arms?

And yet had this poor soul been fed  
With all it loved and coveted,—  
Had life been always fair—  
Would these dear dreams that ne'er depart,  
That thrill with bliss my inmost heart,  
Forever tremble there?

If still they kept their earthly place  
The friends I held in my embrace,  
And gave to death, alas!  
Could I have learned that clear, calm faith  
That looks beyond the bonds of death  
And almost long to pass?

Sometimes I think, the things we see  
Are shadows of the things to be.  
That what we plan we build,  
That every hope that hath been crossed  
And every dream we thought was lost,  
In heaven shall be fulfilled.

That even the children of the brain  
 Have not been born and died in vain,  
 Though here unclothed and dumb;  
 But on some brighter, better shore  
 They live, embodied evermore,  
 And wait for us to come.

And when on that last day we rise,  
 Caught up between the earth and skies.  
 Then shall we hear our Lord  
 Say, Thou hast done with doubt and death,  
 Henceforth, according to thy faith,  
 Shall be thy faith's reward.

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DAVID, KING OF ISRAEL.

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EDWARD IRVING.

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HERE never was a specimen of manhood so rich and ennobled as David, the son of Jesse, whom other saints haply may have equalled in single features of his character; but such a combination of manly, heroic qualities, such a flush of generous, godlike excellencies, hath never yet been seen embodied in a single man. His Psalms, to speak as a man, do place him in the highest rank of lyric poets, as they set him above all the inspired writers of the Old Testament,—equalling in sublimity the flights of Isaiah himself, and revealing the cloudy mystery of Ezekiel; but in love of country, and glorying in its heavenly patronage, surpassing them all. And where are there such expressions of the varied conditions into which human nature is cast by the accidents of Providence, such delineations of deep affliction and inconsolable anguish, and anon such joy, such rapture, such revelry of emotion in the worship of the living God! such invocations to all nature, animate and inanimate, such summonings of the hidden powers of harmony and of the breathing instruments of melody! Single hymns of this poet would have conferred immortality upon any mortal, and borne down his name as one of the most favored of the sons of men.

The force of his character was vast, and the scope of his life was immense. His harp was full-stringed, and every angel of joy and of sorrow swept over the chords as he passed; but the melody always breathed of heaven. And such oceans of affection lay within his breast as could not always slumber in their calmness; for the hearts of a hundred men strove and struggled together within the narrow continent of his single heart. And will the scornful men have no sympathy for one so conditioned, but scorn him because he ruled not with constant quietness the unruly host of natures which dwelt within his single soul? Of self-command surely he will not be held deficient who endured Saul's javelin to be so often launched at him, while the people without were willing to hail him king; who endured

all bodily hardships and taunts of his enemies when revenge was in his hand, and ruled his desperate band like a company of saints, and restrained them from their country's injury. But that he should not be able to enact all characters without a fault, the simple shepherd, the conquering hero, and the romantic lover; the perfect friend, the innocent outlaw, and the royal monarch; the poet, the prophet, and the regenerator of the church; and withal the man, the man of vast soul, who played not those parts by turns, but was the original of them all, and wholly present in them all,—oh! that he should have fulfilled this high-priesthood of humanity, this universal ministry of manhood, without an error, were more than human! With the defence of his backsliding, which he hath himself more keenly scrutinized, more clearly discerned against, and more bitterly lamented than any of his censors, we do not charge ourselves; but if, when of these acts he became convinced, he be found less true to God, and to righteousness; indisposed to repentance and sorrow and anguish; exculpatory of himself; stout-hearted in his courses; a formalist in his penitence, or in any way less worthy of a spiritual man in those than in the rest of his infinite moods, then, verily, strike him from the canon, and let his Psalms become monkish legends, or what you please. But if these penitential Psalms discover the soul's deepest hell of agony, and lay bare the iron ribs of misery, whereon the very heart dissolveth; and if they, expressing the same in words, shall melt the soul that conceiveth and bow the head that uttereth them,—then, we say, let us keep these records of the Psalmist's grief and despondency as the most precious of his utterances, and sure to be needed in the case of every man who essayeth to live a spiritual life.

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*THE GENIUS OF MILTON.*

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WALTER SAVAGE LANDOR.

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**A**S the needle turns away from the rising sun, from the meridian, from the occidental, from regions of fragrancy and gold and gems, and moves with unerring impulse to the frosts and deserts of the north, so Milton and some few others, in politics, philosophy, and religion, walk through the busy multitude, wave aside the importunate trader, and, after a momentary oscillation from external agency, are found in the twilight and in the storm, pointing, with certain index, to the pole-star of immutable truth.

I have often been amused at thinking in what estimation the greatest

of mankind were holden by their contemporaries. Not even the most sagacious and prudent one could discover much of them, or could prognosticate their future course in the infinity of space! Men like ourselves are permitted to stand near, and indeed in the very presence of Milton: what do they see? dark clothes, gray hair and sightless eyes! Other men have better things; other men, therefore, are nobler! The stars themselves are only bright by distance; go close, and all is earthy. But vapors illuminate these; from the breath and from the countenance of God comes light on worlds higher than they; worlds to which He has given the forms and names of Shakspeare and Milton.

MABEL MARTIN.

JOHN G. WHITTIER.

PART I.



THE RIVER VALLEY

**A**CROSS the level tableland,  
A grassy, rarely trodden way,  
With thinnest skirt of birchen spray  
And stunted growth of cedar, leads  
To where you see the dull plain fall  
Sheer off steep-slanted, ploughed by  
all

The season's rainfalls— On its brink  
The ovet leaning harebells swing,  
With roots half bare the pine trees cling,

And through the Fallow looking west,  
You see the wavering river flow,  
Along a vale that far below

Holds to the sun, the sheltering hills,  
And glimmering water-line between,  
Broad fields of corn and meadows green,

And fruit-bent orchards grouped around  
The low brown roofs and painted eaves,  
And chimney tops half hid in leaves.

No warmer valley hides behind  
You wind scourged sand-dunes, cold and  
bleak;  
No fairer river comes to seek

The wave sung welcome of the sea  
Or mark the northmost border line  
Of sun-loved growths of nut and vine.

Here, ground-fast in their native fields,  
Untempted by the city's gain,  
The quiet farmer folk remain

Who bear the pleasant name of Friends,  
And keep their fathers' gentle ways  
And simple speech of Bible days:

In whose neat homesteads woman holds  
With modest ease her equal place,  
And wears upon her tranquil face

The look of one who, merging not  
Her self-hood in another's will,  
Is love's and duty's handmaid still.

Pass with me down the path that winds  
Through birches to the open land,  
Where, close upon the river strand

You mark a cellar, vine o'errun,  
Above whose wall of loosened stones  
The sumach lifts its reddening cones,

And the black nightshade's berries shine,  
And broad unsightly burdocks fold  
The household ruin, century-old.

Here, in the dim colonial time,  
Of sterner lives and gloomier faith,  
A woman lived, tradition saith,

Who wrought her neighbors foul annoy,  
And witched and plagued the country-side,  
Till at the hangman's hand she died.

Sit with me while the westering day  
Falls slantwise down the quiet vale,  
And, haply, ere you loitering sail,

That rounds the upper headland, falls  
Below Deer Island's pines, or sees  
Behind it Hawkwood's belt of trees

Rise black against the sinking sun,  
My idyl of its days of old,  
The valley's legend shall be told.

## PART II.



THE HUSKING.

It was the pleasant harvest time,  
When cellar-bins are closely stowed,  
And garrets bend beneath their load,

And the old swallow haunted barns,—  
Brown-gabled, long, and full of seams  
Through which the moted sunlight streams

And winds blow freshly in, to shake  
The red plumes of the roosted cocks,  
And the loose haymow's scented locks,—

Are filled with summer's ripened stores,  
Its odorous grass and barley sheaves,  
From their low scaffolds to their eaves.

On Esek Harden's oaken floor,  
With many an autumn threshing worn,  
Lay the heaped ears of unhusked corn.



And thither came young men and maids,  
Beneath a moon that, large and low,  
Lit that sweet eve of long ago.

They took their places; some by chance,  
And others by a merry voice  
Or sweet smile guided to their choice.

How pleasantly the rising moon,  
Between the shadows of the mows,  
Looked on them through the great elm-  
boughs!

On sturdy boyhood, sun embrowned,  
On girlhood with its solid curves  
Of healthful strength and painless nerves!

And jests went round, and laughs, that made  
The house-dog answer with his howl,  
And kept astir the barn-yard fowl;

And quaint old songs their fathers sung  
In Derby dales and Yorkshire moors,  
Ere Norman William trod their shores;

And tales, whose merry license shook  
The fat sides of the Saxon thane,  
Forgetful of the hovering Dane,—

Rude plays to Celt and Cimbri known,  
The charms and riddles that beguiled  
On Oxus' banks the young world's child,—

That primal picture-speech wherein  
Have youth and maid the story told,  
So new in each, so dateless old,

Recalling pastoral Ruth in her  
Who waited, blushing and demure,  
The red ear's kiss of forfeiture.

### PART III.



THE WITCH'S DAUGHTER

But still the sweetest voice was mute,  
That river valley ever heard

From lip of maid or throat of bird;  
For Mabel Martin sat apart,



And let the hay-mow's shadow fall  
Upon the loveliest face of all.

She sat apart, as one forbid,  
Who knew that none would condescend  
To own the Witch-wife's child a friend.

The seasons scarce had gone their round,  
Since curious thousands thronged to see  
Her mother at the gallows-tree;

And mocked the prison-palsied limbs  
That faltered on the fatal stairs,  
And wan lip trembling with its prayers!

For the all-perfect love thou art,  
Some grim creation of his heart.

Cast down our idols, overturn  
Our bloody altars; let us see  
Thyself in Thy humanity!

Young Mabel from her mother's grave  
Crept to her desolate hearth-stone,  
And wrestled with her fate alone;

With love, and anger, and despair,  
The phantoms of disordered sense,  
The awful doubts of Providence!

O, dreary broke the winter days,



And still o'er many a neighboring door  
She saw the horseshoe's curved charm."

Few questioned of the sorrowing child,  
Or, when they saw the mother die,  
Dreamed of the daughter's agony.

They went up to their homes that day,  
As men and Christians justified;  
God willed it, and the wretch had died!

Dear God and Father of us all,  
Forgive our faith in cruel lies,—  
Forgive the blindness that denies!

Forgive thy creature when he takes,

And dreary fell the winter nights  
When, one by one, the neighboring lights  
Went out, and human sounds grew still,

And all the phantom-peopled dark  
Closed round her hearth-fire's dying spark.

And summer days were sad and long,  
And sad the uncompanioned eyes,  
And sadder sunset-tinted leaves,

And Indian Summer's airs of balm;  
She scarcely felt the soft caress,  
The beauty died of loneliness!

The school-boys jeered her as they passed,  
And, when she sought the house of prayer,  
Her mother's curse pursued her there.

And still o'er many a neighboring door  
She saw the horse-shoe's curved charm,  
To guard against her mother's harm:

That mother, poor and sick and lame,  
Who daily, by the old arm-chair,  
Folded her withered hands in prayer;

Who turned, in Salem's dreary jail,  
Her worn old Bible o'er and o'er,  
When her dim eyes could read no more!

Sore tried and pained, the poor girl kept  
Her faith, and trusted that her way,  
So dark, would somewhere meet the day.

And still her weary wheel went round



Day after day, with no relief:  
Small leisure have the poor for grief.

#### PART IV.



THE CHAMPION.

So in the hallow Mabel sits;  
Untouched by mirth she sees and hears,  
Her smile is sadder than her tears.

But cruel eyes have found her out,

And cruel lips repeat her name,  
And taunt her with her mother's shame

She answered not with railing words,  
But drew her apron o'er her face,  
And, sobbing, glided from the place.

And only pausing at the door,  
Her sad eyes met the troubled gaze  
Of one, who in her better days,  
Had been her warm and steady friend,  
Ere yet her mother's doom had made  
Even Esek Harden half afraid.

He felt that mute appeal of tears,  
And starting, with an angry frown,  
Hushed all the wicked murmurs down.

"Good neighbors mine," he sternly said,  
"This passes harmless mirth or jest;  
I brook no insult to my guest.

"She is indeed her mother's child;  
But God's sweet pity ministers  
Unto no whiter soul than hers.

"Let Goody Martin rest in peace;  
I never knew her harm a fly,  
And witch or not, God knows—not I.

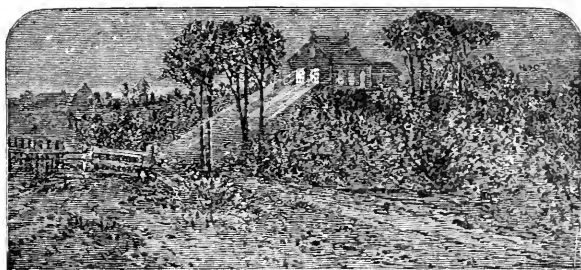
"I know who swore her life away;  
And as God lives, I'd not condemn  
An Indian dog on word of them."

The broadest lands in all the town,  
The skill to guide, the power to awe,  
Were Harden's, and his word was law.

None dared withstand him to his face,  
But one sly maiden spake aside:  
"The little witch is evil-eyed!

"Her mother only killed a cow,  
Or witched a churn or dairy-pan;  
But she, forsooth, must charm a man!"

## PART V.



IN THE SHADOW.

Poor Mabel, homeward turning, passed  
The nameless terrors of the wood,  
And saw, as if a ghost pursued,  
Her shadow gliding in the moon;  
The soft breath of the west wind gave  
A chill as from her mother's grave.

How dreary seemed the silent house!  
Wide in the moonbeams' ghastly glare  
Its windows had a dead man's stare!

And, like a gaunt and spectral hand,  
The tremulous shadow of a birch  
Reached out and touched the door's low  
porch,

As if to lift its latch: hard by,  
A sudden warning call she heard,  
The night-cry of a boiling bird.

She leaned against the door: her face,  
So fair, so young, so full of pain,  
White in the moonlight's silver rain.

The river, on its pebbled rim,  
Made music such as childhood knew:  
The door-yard tree was whispered through  
By voices such as childhood's ear  
Had heard in moonlights long ago:  
And through the willow-boughs below.

She saw the rippled waters shine ;  
Beyond, in waves of shade and light,  
The hills rolled off into the night.

She saw and heard, but over all  
A sense of some transforming spell,  
The shadow of her sick heart fell.

And still across the wooded space  
The harvest lights of Harden shone,  
And song and jest and laugh went on,

And he, so gentle, true and strong,  
Of men the bravest and the best,  
Had he, too, scorned her with the rest?

She strove to drown her sense of wrong,  
And, in her old and simple way,  
To teach her better heart to pray.

Poor child! the prayer, begun in faith,  
Grew to a low, despairing cry  
Of utter misery: "Let me die!

"Oh! take me from the scornful eyes  
And hide me where the cruel speech  
And mocking finger may not reach!

"I dare not breathe my mother's name:  
A daughter's right I dare not crave  
To weep above her unblest grave!

"Let me not live until my heart,  
With few to pity, and with none  
To love me, hardens into stone.

"O God! have mercy on Thy child,  
Whose faith in Thee grows weak and small,  
And take me ere I lose it all!"

A shadow on the moonlight fell,  
And murmuring wind and wave became  
A voice whose burden was her name.

## PART VI.



THE BETROTHAL.

Had God then heard her? Had He sent  
His angel down? In flesh and blood,  
Before her Esck Harden stood!

He laid his hand upon her arm:  
"Dear Mabel, this no more shall be;  
Who scoffs at you must scoff at me.

"You know rough Esck Harden well;  
And if he seems no suitor gay,  
And if his hair is touched with gray,

"The maiden grown shall never find  
His heart less warm than when she smited  
Upon his knees, a little child."

Her tears of grief were tears of joy,  
As, folded in his strong embrace,  
She looked in Esek Harden's face.

"O, truest friend of all!" she said,  
"God bless you for your kindly thought,  
And make me worthy of my lot!"

He led her forth, and blent in one,  
Beside their happy pathway ran  
The shadows of the maid and man.

He led her through his dewy fields,  
To where the swinging lanterns glowed,  
And through the doors the huskers showed.

"Good friends and neighbors!" Esek said,  
"I'm weary of this lonely life;  
In Mabel see my chosen wife!"

"She greets you kindly, one and all;  
The past is past, and all offence  
Falls harmless from her innocence.

"Henceforth she stands no more alone,  
You know what Esek Harden is;—  
He brooks no wrong to him or his.

"Now let the merriest tales be told,  
And let the sweetest songs be sung  
That ever made the old heart young.

"For now the lost has found a home;  
And a lone hearth shall brighter burn,  
As all the household joys return!"

O, pleasantly the harvest moon,  
Between the shadows of the mows,  
Looked on them through the great elm  
boughs!

On Mabel's curls of golden hair,  
On Esek's shaggy strength it fell;  
And the wind whispered, "It is well!"

### A MARINER'S DESCRIPTION OF A PIANO.



SEA captain, who was asked by his wife to look at some pianos while he was in the city, with a view of buying her one, wrote home to her: "I saw one that I thought would suit you, black walnut hull, strong bulk-heads, strengthened fore and aft with iron frame, ceiled with white wood and maple. Rigging, steel wire—double on the rat lines, and whipped wire on the lower stays, and heavier cordage. Belaying pins of steel and well driven home. Length of taffrail over all, six feet two inches. Breadth of beam thirty-eight inches; depth of hold fourteen inches. This light draft makes the craft equally serviceable in high seas or low flats. It has two martingales, one for the light airs and zephyr winds, and one for strong gusts and sudden squalls. Both are worked with foot rests, near the keelson, handy for the quartermaster, and out o' sight of the passengers. The running gear from the hand rail to the cordage is made of white-wood and holly; works free and clear; strong enough for the requirements of a musical tornado, and gentle enough for the requiem of a departing class. Hatches, black walnut; can be battened down proof against ten-year-old boys and commercial drummers, or

can be clewed up, on occasion, and sheeted home for a first-class instrumental cyclone. I sailed the craft a little, and thought she had a list to starboard. Anyhow, I liked the starboard side better than the port, but the ship-keeper told me the owners had other craft of like tonnage awaiting sale or charter, which were on just even keel."

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LIFE.

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COMPOSED OF LINES SELECTED FROM THIRTY-EIGHT AUTHORS.

<p><b>W</b>HY all this toil for triumphs of an hour? <span style="float: right;">(<i>Young.</i>)</span></p> <p>Life's a short summer—man is but a flower; <span style="float: right;">(<i>Johnson.</i>)</span></p> <p>By turns we catch the fatal breath and die— <span style="float: right;">(<i>Pope.</i>)</span></p> <p>The cradle and the tomb, alas! so nigh. <span style="float: right;">(<i>Prior.</i>)</span></p> <p>To be is better far than not to be, <span style="float: right;">(<i>Sewell.</i>)</span></p> <p>Though all man's life may seem a tragedy; <span style="float: right;">(<i>Spenser.</i>)</span></p> <p>But light cares speak when mighty griefs are dumb— <span style="float: right;">(<i>Daniel.</i>)</span></p> <p>The bottom is but shallow whence they come, <span style="float: right;">(<i>Raleigh.</i>)</span></p> <p>Your fate is but the common fate of all; <span style="float: right;">(<i>Longfellow.</i>)</span></p> <p>Unmingled joys can here no man befall; <span style="float: right;">(<i>Southwell.</i>)</span></p> <p>Nature to each allots his proper sphere, <span style="float: right;">(<i>Congreve.</i>)</span></p> <p>Fortune makes folly her peculiar care; <span style="float: right;">(<i>Churchill.</i>)</span></p> <p>Custom does often reason overrule, <span style="float: right;">(<i>Rochester.</i>)</span></p> <p>And throw a cruel sunshine on a fool. <span style="float: right;">(<i>Armstrong.</i>)</span></p> <p>Life, well—how long or short permit to heaven, <span style="float: right;">(<i>Milton.</i>)</span></p> <p>They who forgive most, had be most forgiven, <span style="float: right;">(<i>Barby.</i>)</span></p> <p>Sad may be the price we cannot see it face, <span style="float: right;">(<i>French.</i>)</span></p> <p>Vile intercourse where virtue has no place, <span style="float: right;">(<i>Somerville.</i>)</span></p> <p>Then keep each passion down, however dear, <span style="float: right;">(<i>Thompson.</i>)</span></p>	<p>Thou pendulum betwixt a smile and tear; <span style="float: right;">(<i>Byron.</i>)</span></p> <p>Her sensual snares let faithless pleasure lay, <span style="float: right;">(<i>Smollett.</i>)</span></p> <p>With craft and skill to ruin and betray, <span style="float: right;">(<i>Crabbe.</i>)</span></p> <p>Soar not too high to fall, but stoop to rise; <span style="float: right;">(<i>Massinger.</i>)</span></p> <p>We masters grow of all that we despise, <span style="float: right;">(<i>Crowley.</i>)</span></p> <p>Oh, then, renounce that impious self-esteem; <span style="float: right;">(<i>Beattie.</i>)</span></p> <p>Riches have wings, and grandeur is a dream, <span style="float: right;">(<i>Cuiper.</i>)</span></p> <p>Think not ambition wise because 'tis brave— <span style="float: right;">(<i>Davenant.</i>)</span></p> <p>The paths of glory lead but to the grave, <span style="float: right;">(<i>Gray.</i>)</span></p> <p>What is ambition? 'Tis a glorious cheat, <span style="float: right;">(<i>Willis.</i>)</span></p> <p>Only destructive to the brave and great, <span style="float: right;">(<i>Addison.</i>)</span></p> <p>What's all the gaudy glitter of a crown? <span style="float: right;">(<i>Dryden.</i>)</span></p> <p>The way to bliss lies not on beds of down, <span style="float: right;">(<i>Quarles.</i>)</span></p> <p>How long we live, not years but actions tell; <span style="float: right;">(<i>Watkins.</i>)</span></p> <p>The man lives twice who lives the first life well, <span style="float: right;">(<i>Herriek.</i>)</span></p> <p>Make, then, while yet we may, your God your friend, <span style="float: right;">(<i>Mason.</i>)</span></p> <p>Whom Christian-worship, yet not comprehend, <span style="float: right;">(<i>Hill.</i>)</span></p> <p>The trust that's given, guard, and to your self be just, <span style="float: right;">(<i>Dana.</i>)</span></p> <p>For live we how we may, yet die we must, <span style="float: right;">(<i>Shakespeare.</i>)</span></p>
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## THE DYING ALCHEMIST.

N. P. WILLIS.

THE night-wind with a desolate moan  
swept by,  
And the old shutters of the turret  
swung  
Creaking upon their hinges; and the  
moon,  
As the torn edges of the clouds flew  
past,

Struggled aslant the stained and broken panes  
So dimly, that the watchful eye of death  
Scarcely was conscious when it went and  
came,

The fire beneath his crucible was low.  
Yet still it burned: and ever, as his thoughts  
Grew insupportable, he raised himself  
Upon his wasted arm, and stirred the coals  
With difficult energy; and when the rod  
Fell from his nerveless fingers, and his eye  
Felt faint within its socket, he shrank back  
Upon his pallet, and, with unclosed lips,  
Muttered a curse on death!

The silent room,  
From its dim corners, mockingly gave back  
His rattling breath; the humming in the fire  
Had the distinctness of a knell; and when  
Duly the antique horologe beat one,  
He drew a phial from beneath his head,  
And drank. And instantly his lips com-  
pressed,  
And, with a shudder in his skeleton frame,  
He rose with supernatural strength, and sat  
Upright, and communed with himself:

"I did not think to die  
Till I had finished what I had to do;  
I thought to pierce th' eternal secret through  
With this my mortal eye;  
I felt,—Oh, God! it seemeth even now—  
This cannot be the death-dew on my brow;  
Grant me another year,  
God of my spirit!—but a day,—to win  
Something to satisfy this thirst within!"

I would know something here!  
Break for me but one seal that is unbroken!  
Speak for me but one word that is unspoken!

"Vain,—vain,—my brain is turning  
With a swift dizziness, and my heart grows  
sick,  
And these hot temple-throbs come fast and  
thick,  
And I am freezing,—burning,—  
Dying! Oh, God! if I might only live!  
My phial——Ha! it thrills me,—I revive.

"Aye,—were not man to die,  
He were too mighty for this narrow sphere!  
Had he but time to brood on knowledge  
here,—

Could he but train his eye,—  
Might he but wait the mystic word and  
hour,—  
Only his Maker would transcend his power!  
"This were indeed to feel

The soul-thirst-laeken at the living stream,—  
To live, Oh, God! that life is but a dream!  
And death——Aha! I reel,—  
Dim,—dim,—I faint, darkness comes o'er my  
eye,—  
Cover me! save me!——God of heaven!  
I die!"

'Twas morning, and the old man lay alone.  
No friend had closed his eyelids, and his lips,  
Open and ashy pale, th' expression wore  
Of his death struggle. His long silvery hair  
Lay on his hollow temples, thin and wild.  
His frame was wasted, and his features wan  
And haggard as with want, and in his palms  
His nails were driven deep, as if the throes  
Of the last agony had wrung him sore.

The storm was raging still. The shutter  
swung,  
Creaking as harshly in the fitful wind,  
And all without went on—as aye it will  
Sunshine or tempest, reckless that a heart  
Is breaking, or has broken, in its change.

The fire beneath the crucible was out:  
The vessels of his mystic art lay round  
Useless and cold as the ambitious hand

That fashioned them, and the small rod,  
Familiar to his touch for threescore years,  
Lay on th' alembic's rim, as if it still  
Might vex the elements at its master's will.

And thus had passed from its unequal frame  
A soul of fire,—a sun-bent eagle stricken,  
From his high soaring, down,—an instru-  
ment

Broken with its own compass. Oh, how  
poor  
Seems the rich gift of genius, when it lies,  
Like the adventurous bird that hath out-  
flown

His strength upon the sea, ambition-  
wrecked,—

A thing the thrush might pity, as she sits  
Brooding in quiet on her lowly nest.



### GOD'S ACRE.

HENRY WADSWORTH LONGFELLOW.

**L**IKE that ancient Saxon phrase which  
calls  
The burial ground 'God's acre'—It  
is just;  
It consecrates each grave within its  
walls,  
And breathes a benison o'er the  
sleeping dust.

God's Acre!—Yes, that blessed name imparts  
Comfort to those who in the grave have  
sown  
The seed that they had garnered in their  
hearts,  
Their bread of life, alas! no more their own.

Into its furrows shall we all be cast,  
In the sure faith that we shall rise again  
At the great harvest, when the archangel's  
blast  
Shall winnow, like a fan the chaff and  
grain.

Then shall the good stand in immortal  
bloom,  
In the fair gardens of that second birth,  
And each bright blossom mingle its per-  
fume  
With that of flowers which never bloomed  
on earth.



With thy rude ploughshare, Death, turn up the sod, And spread the furrow for the seed we sow;	This is the field and Acre of our God! This is the place where human harvests grow!
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MRS. CAUDLE'S LECTURE ON SHIRT BUTTONS.

DOUGLAS JERROLD.

**H**ERE Mr. Caudle, I hope you're in a little better temper than you were this morning. There, you needn't begin to whistle: people don't come to bed to whistle. But it's just like you; I can't speak, that you don't try to insult me. Once, I used to say you were the best creature living: now, you get quite a fiend. *Do* let you rest? No, I won't let you rest. It's the only time I have to talk to you, and you *shall* hear me. I'm put upon all day long: it's very hard if I can't speak a word at night; and it isn't often I open my mouth, goodness knows!

Because *once* in your lifetime your shirt wanted a button, you must almost swear the roof off the house. You *didn't* swear? Ha, Mr. Caudle! you don't know what you do when you're in a passion. You were not in a passion, wern't you? Well, then I don't know what a passion is; and I think I ought to by this time. I've lived long enough with you, Mr. Caudle, to know that.

It's a pity you hav'nt something worse to complain of than a button off your shirt. If you'd *some* wives, you would, I know. I'm sure I'm never without a needle-and-thread in my hand; what with you and the children, I'm made a perfect slave of. And what's my thanks? Why, if once in your life a button's off your shirt—what do you say "*ah*" at? I say once, Mr. Caudle; or twice or three times, at most. I'm sure, Caudle, no man's buttons in the world are better looked after than yours. I only wish I'd kept the shirts you had when you were first married! I should like to know where were your buttons then?

Yes, it is worth talking of! But that's how you always try to put me down. You fly into a rage, and then, if I only try to speak, you won't hear me. That's how you men always will have all the talk to yourselves: a poor woman isn't allowed to get a word in. A nice notion you have of a wife, to suppose she's nothing to think of but her husband's buttons. A pretty notion, indeed, you have of marriage. Ha! if poor women only knew what they had to go through! What with buttons, and one thing and another! They'd never tie themselves to the best man in the world,

I'm sure. What would they do, Mr. Caudle?—Why, do much better without you, I'm certain.

And it's my belief, after all, that the button wasn't off the shirt; it's my belief that you pulled it off, that you might have something to talk about. Oh, you're aggravating enough, when you like, for anything! All I know is, it's very odd the button should be off the shirt; for I'm sure no woman's a greater slave to her husband's buttons than I am. I only say it's very odd.

However, there's one comfort: it can't last long. I'm worn to death with your temper, and shan't trouble you a great while. Ha, you may laugh! And I dare say you would laugh! I've no doubt of it! That's your love; that's your feeling! I know that I'm sinking every day, though I say nothing about it. And when I'm gone, we shall see how your second wife will look after your buttons! You'll find out the difference, then. Yes, Caudle, you'll think of me, then; for then, I hope, you'll never have a blessed button to your back.

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### NO SECTS IN HEAVEN.

**T**ALKING of sects till late one eve,  
Of various doctrines the saints believe,  
That night I stood, in a troubled  
dream,  
By the side of a darkly flowing  
stream.

And a Churchman down to the river  
came.

When I heard a strange voice call his name,  
"Good father, stop; when you cross the tide,  
You must leave your robes on the other side."

But the aged father did not mind  
And his long gown floated out behind  
As down to the stream his way he took,  
His pale hand clasping a gilt-edged book.

"I'm bound for heaven" and when I'm  
there,

Shall want my Book of Common Prayer  
And, though I put on a starry crown,  
I should feel quite lost without my gown."

Then he fixed his eyes on the shining track,  
But his gown was heavy and held him back.

And the poor old father tried in vain  
A single step in the flood to gain.

I saw him again on the other side,  
But his silk gown floated on the tide;  
And no one asked in that blissful spot,  
Whether he belonged to the "Church" or  
not.

Then down to the river a Quaker strayed;  
His dress of a sober hue was made:  
"My coat and hat must all be gray—  
I cannot go any other way."

Then he buttoned his coat straight up to his  
chin,  
And staidly, solemnly waded in  
And his broad brimmed hat he pulled down  
tight,  
Over his forehead so cold and white.

But a strong wind carried away his hat,  
A moment he silently sighed over that,  
And then, as he gazed to the further shore,  
The coat slipped off, and was seen no more.

As he entered heaven his suit of gray  
Went quietly, sailing, away, away ;  
And none of the angels questioned him  
About the width of his beaver's brim.

Next came Dr. Watts, with a bundle of  
psalms  
Tied nicely up in his aged arms,  
And hymns as many, a very wise thing,  
That the people in heaven, " all round,"  
might sing.

But I thought that he heaved an anxious  
sigh,  
And he saw that the river ran broad and  
high,  
And looked rather surprised, as one by one  
The psalms and hymns in the wave went  
down.

And after him, with his MSS.,  
Came Wes-ly, the pattern of goodness ;  
But he cried, " Dear me ! what shall I do ?  
The water has soaked them through and  
through."

And there on the river far and wide,  
Away they went down the swollen tide ;  
And the saint, astonished, passed through  
alone,  
Without his manuscripts, up to the throne

Then, gravely walking, two saints by name  
Down to the stream together came ;  
But, as they stopped at the river's brink,  
I saw one saint from the other shrink.

" Sprinkled or plunged ? may I ask you,  
friend,  
How you attained to life's great end ?"  
" *Thus*, with a few drops on my brow."  
" But I have been dipped, as you'll see me  
now,

" And I really think it will hardly do,  
As I'm 'close communion,' to cross with  
you,  
You're bound, I know, to the realms of bliss,  
But you must go that way, and I'll go this."

Then straightway plunging with all his  
might,

Away to the left— his friend to the right,  
Apart they went from this world of sin,  
But at last together they entered in.

And now, when the river was rolling on,  
A Presbyterian Church went down ;  
Of women there seemed an innumerable  
throng,  
But the men I could count as they passed  
along.

And concerning the road, they could never  
agree  
The *old* or the *new* way, which it could be,  
Nor ever a moment paused to think  
That both would lead to the river's brink.

And a sound of murmuring, long and loud,  
Came ever up from the moving crowd ;  
" You're in the old way, and I'm in the new ;  
That is the false, and this is the true"—  
Or, " I'm in the old way, and you're in the  
new :

*That* is the false, and *this* is the true."

But the *brethren* only seemed to speak ;  
Modest the si-sters walked and meek,  
And if ever one of them chanced to say  
What troubles she met with on the way,  
How she longed to pass to the other side,  
Nor feared to cross over the swelling tide,

A voice arose from the brethren then,  
" Let no one speak but the ' holy men ;'  
For have ye not heard the words of Paul,  
" Oh, let the women keep silence all ?"

I watched them long in my curious dream,  
Till they stood by the borders of the stream ;  
Then, just as I thought, the two ways met ;  
But all the brethren were talking yet,  
And would talk on till the heaving tide  
Carried them over side by side—  
Side by side, for the way was one ;  
The toilsome journey of life was done,  
And all who in Christ the Saviour died,  
Came out alike on the other side.

No forms of crosses or books had they ;  
No gowns of silk or suits of gray ;  
No crowds to guide them, or MSS. ;  
For all had put on Christ's righteousness.

*EVENING BRINGS US HOME.*

**N**ON the hills the wind is sharp and cold,  
The sweet young grasses wither on the wold,  
And we, O Lord! have wandered from thy fold;  
But evening brings us home.

Among the mists we stumbled, and the rocks  
Where the brown lichen whitens, and the fox  
Watches the straggler from the scattered flocks;  
But evening brings us home.

The sharp thorns prick us, and our tender feet  
Are cut and bleeding, and the lambs repeat  
Their pitiful complaints;—Oh, rest is sweet  
When evening brings us home!

We have been wounded by the hunter's darts,  
Our eyes are heavy, and our hearts  
Search for Thy coming;—when the light de-  
parts

At evening, bring us home!

The darkness gathers. Through the gloom  
no star

Rises to guide us; we have wandered far;—  
Without Thy lamp we know not where we  
are:

At evening, bring us home!

The clouds are round us, and the snow-drifts  
thicken.

O, thou dear Shepherd! leave us not to sicken  
In the waste night; our tardy footsteps  
quicken;

At evening, bring us home.

*JEWISH HYMN IN JERUSALEM.*

HENRY HART MILMAN.



**G**OD of the thunder ' from whose cloudy  
seat  
The fiery winds of desolation flow;  
Father of vengeance! that with pur-  
ple feet  
Like a full wine-press tread'st the  
world below;  
The embattled armies with thy sign  
to slay,

Nor springs the beast of havoc on his prey,  
Nor withering Famine walks his blasted  
way,

Till thou hast marked the guilty land for  
woe.

God of the rainbow! at whose gracious sign  
The billow of the proud their rage sup-  
pre-

Father of mercies! at one word of thine

An Eden blooms in the waste wilderness,

And fountains sparkle in the arid sands,  
And timbrels ring in maidens' glancing hands,  
And marble cities crown the laughing lands,  
And pillared temples rise thy name to bless.

O'er Judah's land thy thunders broke, O  
Lord!

The chariots rattled o'er her sunken gate,  
Her sons were wasted by the Assyrian's  
sword,

Even her foes wept to see her fallen state;  
And heaps her ivory palaces became,  
Her princes wore the captive's garb of shame,  
Her temples sank amid the smouldering flame,

For thou didst ride the tempest cloud of  
fate.

O'er Judah's land thy rainbow, Lord, shall  
beam,

And the sad City lift her crownless head,

And songs shall wake and dancing footsteps  
gleam

In streets where broods the silence of the  
dead.

The sun shall shine on Salem's gilded towers,  
On Carmel's side our maidens cull the flowers  
To deck at blushing eve their bridal bowers,  
And angel feet the glittering Sion tread.

Thy vengeance gave us to the stranger's hand,  
And Abraham's children were led forth for  
slaves.

With fettered steps we left our pleasant land,  
Envyng our fathers in their peaceful graves.  
The strangers' bread with bitter tears we steep,  
And when our weary eyes should sink to sleep,  
In the mute midnight we steal forth to weep,

Where the pale willows shade Euphrates'  
waves,

The born in sorrow shall bring forth in joy ;  
Thy mercy, Lord, shall lead thy children  
home ;

He that went forth a tender prattling boy  
Yet, ere he die, to Salem's streets shall  
come ;

And Canaan's vines for us their fruits shall  
bear,

And Hermon's bees their honeyed stores pre-  
pare,

And we shall kneel again in thankful  
prayer,

Where o'er the cherub-seated God full blaz-  
ed the irradiate throne.

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### IMPROVING ON NATURE.

JOHN RUSKIN.



T was a maxim of Raffaele's that the artist's object was to make things not as Nature makes them, but as she would make them ; as she ever tries to make them, but never succeeds, though her aim may be deduced from a comparison of her effects : just as if a number of archers had aimed unsuccessfully at a mark upon a wall, and this mark were then removed, we could by an examination of their arrow-marks point out the probable position of the spot aimed at, with a certainty of being nearer to it than any of their spots.

\* We have most of us heard of original sin, and may perhaps, in our modest moments, conjecture that we are not quite what God, or Nature, would have us to be. Raffaele *had* something to mend in *humanity* : I should like to have seen him mending a daisy, or a pease-blossom, or a moth, or a mustard-seed, or any other of God's slightest work ! If he had accomplished that, one might have found for him more respectable employment, to set the stars in better order, perhaps (they seem grievously scattered as they are, and to be of all manner of shapes and sizes, except the *ideal* shape, and the proper size) ; or, to give us a *corrected view of the ocean*, that at least seems a very irregular and improvable thing : the very fishermen do not know this day how far it will reach, driven up before the west wind. Perhaps some one else does, but that is not our business. Let us go down

and stand on the beach by the sea—the great irregular sea, and count whether the thunder of it is not out of time—one,—two:—here comes a well-formed wave at last, trembling a little at the top, but on the whole, orderly. So! Crash among the shingle, and up as far as this gray pebble! Now, stand by and watch. Another:—Ah, careless wave! why couldn't you have kept your crest on? It is all gone away into spray, striking up against the cliffs there—I thought as much—missed the mark by a couple of feet! Another:—How now, impatient one! couldn't you have waited till your friend's reflux was done with, instead of rolling yourself up with it in that unseemly manner? You go for nothing. A fourth, and a goodly one: at last! What think we of yonder slow rise, and crystalline hollow, without a flaw? Steady, good wave! not so fast! not so fast! Where are you coming to? This is too bad; two yards over the mark, and ever so much of you in our face besides; and a wave we had so much hope of, behind there, broken all to pieces out at sea, and laying a great white tablecloth of foam all the way to the shore, as if the marine gods were to dine off it! Alas, for these unhappy "arrow-shots" of Nature! She will never hit her mark with those unruly waves of her's, nor get one of them into the ideal shape, if we wait for a thousand years.

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*STABAT MATER.*

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TRANSLATION OF DR. ABRAHAM COLES.

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<p><b>S</b>TOOD the afflicted Mother weeping, Near the cross her station keeping, Whereon hung her Son and Lord; Through whose spirit sympathizing, Sore-wining and agonizing Also passed the cruel sword, O how mournful and distressed Was that favored and most blessed Mother of the Only Son! Troubling, grieving, bosom heaving, While perceiving, scarce believing, Pain of that Illustrious One Who the man, who called a brother Would not weep, saw he Christ's mother In such deep distress and wail Whom all not sad tribute render Witnessing that mother tender Agonizing with her Child?</p>	<p>For His people's sin atoning Him she saw in torments groaning, Given to the scourge's rod; Saw her darling offspring, dying Desolate, forsaken, crying, Yield His spirit up to God Make me feel thy sorrow's power, That with thee I tears may shower, Tender Mother, fount of love! Make my heart with love unceasing Burn toward Christ the Lord, that pleasing I may be to Him above Holy Mother, this be granted, That the Slain One's wounds be planted Firmly in my heart to bide, Of Him wounded, all astounded,— Depths unbounded for me sounded,— All the pangs with me divide.</p>
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Make me weep with thee in union;  
 With the Crucified, communion,  
 In His grief and suffering give.  
 Near the cross with tears unailing  
 I would join thee in thy wailing  
 Here as long as I shall live.

Maid of maidens, all excelling,  
 Be not bitter, me repelling,  
 Make thou me a mourner, too;  
 Make me bear about Christ's dying,  
 Share His passion, shame defying,  
 All His wounds in me renew.

Wound for wound be there created;  
 With the Cross intoxicated  
 For thy Son's dear sake, I pray—  
 May I, fired with pure affection,  
 Virgin, have through thee protection  
 In the solemn Judgment Day.

Let me by the Cross be warded,  
 By the death of Christ be guarded;  
 Nourished by divine supplies,  
 When the body death hath riven,  
 Grant that to the soul be given,  
 Glories bright of Paradise.

## EVANGELINE ON THE PRAIRIE.

H. W. LONGFELLOW.

**B**EAUTIFUL was the night. Behind  
 the black wall of the forest,  
 Tipping its summit with silver, arose  
 the moon. On the river  
 Fell here and there through the  
 branches a tremulous gleam of  
 the moonlight.

Like the sweet thoughts of love on a dark-  
 ened and devious spirit.

Nearer and round about her, the manifold  
 flowers of the garden  
 Poured out their souls in odors, that were  
 their prayers and confessions  
 Unto the night, as it went its way, like a  
 silent Carthusian.

Fuller of fragrance than they, and as heavy  
 with shadows and night dews,  
 Hung the heart of the maiden. The calm  
 and the magical moonlight  
 Seemed to inundate her soul with indefinable  
 longings.

As, through the garden gate, and beneath  
 the shade of the oak-trees.

Passed she along the path to the edge of the  
 measureless prairie.

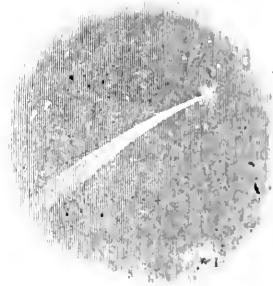
Silent it lay, with a silvery haze upon it, and  
 fire-flies

Gleaming and floating away in mingled and  
 infinite numbers.

Over her head the stars, the thoughts of God  
 in the heavens,

Shone on the eyes of man, who had ceased  
 to marvel and worship.

Save when a blazing comet was seen on the  
 walls of that temple.



As if a hand had appeared and written upon  
 them, "Uphar-sin."

And the soul of the maiden, between the  
 stars and the fire-flies,

Wandered alone, and she cried, "O Gabriel!  
 O my beloved!"

<p>Art thou so near unto me, and yet I cannot behold thee?</p> <p>Art thou so near unto me, and yet thy voice does not reach me?</p> <p>Ah! how often thy feet have trod this path to the prairie!</p> <p>Ah! how often thine eyes have looked on the woodlands around me!</p> <p>Ah! how often beneath this oak, returning from labor,</p> <p>Thou hast lain down to rest, and to dream of me in thy slumbers.</p>	<p>When shall these eyes behold, these arms be folded about thee?"</p> <p>Loud and sudden and near the note of a whippoorwill sounded</p> <p>Like a flute in the woods; and anon, through the neighboring thickets,</p> <p>Farther and farther away it floated and dropped into silence.</p> <p>"Patience!" whispered the oaks from oracular caverns of darkness;</p> <p>And, from the moonlit meadow, a sigh responded, "To-morrow!"</p>
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NO.

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THOMAS HOOD.

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<p><b>N</b>O sun—no moon!</p> <p>No morn—no noon—</p> <p>No dawn—no dust—no proper time of day—</p> <p>No sky—no earthly view—</p> <p>No distance looking blue—</p> <p>No road—no street—no "t'other side the way"—</p> <p>No end to any Row—</p> <p>No indication where the Crescents go—</p> <p>No top to any steeple</p> <p>No recognitions of familiar people—</p> <p>No courtesies for showing 'em—</p>	<p>No knowing 'em—</p> <p>No traveling at all—no locomotion.</p> <p>No inkling of the way—no notion—</p> <p>"No go"—by land or ocean—</p> <p>No mail—no post—</p> <p>No news from any foreign coast—</p> <p>No park—no ring—no afternoon gentility—</p> <p>No company—no nobility—</p> <p>No warmth, no cheerfulness, no healthful ease,</p> <p>No comfortable feel in any member—</p> <p>No shade, no shine, no butterflies, no bees,</p> <p>No fruit, no flowers, no leaves, no birds,</p> <p>November!</p>
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POLITICAL AGITATION.

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WENDELL PHILLIPS.

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**A**LL hail, Public Opinion! To be sure, it is a dangerous thing under which to live. It rules to-day in the desire to obey all kinds of laws, and takes your life. It rules again in the love of liberty, and rescues Shadrach from Boston Court House. It rules to-morrow in the manhood of him who loads the musket to shoot down—God be praised!—the man-hunter Gorsuch. It rules in Syracuse, and the slave escapes to Canada. It is our interest to educate this people in



humanity, and in deep reverence for the rights of the lowest and humblest individual that makes up our numbers. Each man here, in fact, holds his property and his life dependent on the constant presence of an agitation like this of anti-slavery. Eternal vigilance is the price of liberty: power is ever stealing from the many to the few. The manna of popular liberty must be gathered each day, or it is rotten. The living sap of to-day outgrows the dead rind of yesterday. The hand intrusted with power, becomes either from human depravity or *esprit de corps*, the necessary enemy of the people. Only by continual oversight can the democrat in office be prevented from hardening into a despot; only by unintermitted agitation can a people be kept sufficiently awake to principle not to let liberty be smothered in material prosperity.

All clouds, it is said, have sunshine behind them, and all evils have some good result; so slavery, by the necessity of its abolition, has saved the freedom of the white race from being melted in the luxury or buried beneath the gold of its own success. Never look, therefore, for an age when the people can be quiet and safe. At such times Despotism, like a shrouding mist, steals over the mirror of Freedom. The Dutch, a thousand years ago, built against the ocean their bulwarks of willow and mud. Do they trust to that? No. Each year the patient, industrious peasant gives so much time from the cultivation of his soil and the care of his children to stop the breaks and replace the willow which insects have eaten, that he may keep the land his fathers rescued from the water, and bid defiance to the waves that roar above his head, as if demanding back the broad fields man has stolen from their realm.

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THE RANGER.

JOHN G. WHITTIER.



ROBERT Rawlin!—Frosts were falling  
 When the ranger's horn was culling,  
 Through the woods to Canada,  
 Gone the winter's sleet and snowing,  
 Gone the spring-time's bud and blowing,  
 Gone the summer's harvest mowing,  
 And again the fields are gray,  
 Yet away, he's away!  
 Faint and fainter hope is growing  
 In the hearts that mourn his stay.

Where the lion crouching high on  
 Abraham's rock with teeth of iron,  
 Glares o'er wood and wave away,  
 Faintly thence, as pines far sighing,  
 Or as thunder spent and dying,  
 Come the challenge and replying,  
 Come the sounds of flight and fray,  
 Well-a-day! Hope and pray!  
 Some are living, some are lying  
 In their red graves far away.

Stragglers, worn with dangers,  
 Homeward faring, weary strangers  
 Pass the farm-gate on their way ;  
 Tidings of the dead and living,  
 Forest march and ambush, giving.

On the grain-lands of the mainlands  
 Stands a serried corn like train-bands,  
 Plume and pennon rustling gay ;  
 Out at sea, the islands wooded,  
 Silver birches, golden hooded,



Till the maidens leave their weaving,  
 And the lads forget their play,  
 "Still away, still away!"  
 Sighs a sad one, sick with grieving,  
 "Why does Robert still delay?"

Nowhere fairer, sweeter, rarer,  
 Does the golden-looked fruit-bearer  
 Through his painted woodlands stray,  
 Than where hill-side oaks and beeches  
 Overlook the long, blue reaches,  
 Silent coves and pebbled beaches,  
 And green isles of Casco Bay ;  
 Nowhere day, for delay,  
 With a tenderer look beseeches,  
 "Let me with my charmed earth stay."

Set with maples, crimson-blooded,  
 White sea-foam and sand-hills gray,  
 Stretch away, far away,  
 Dim and dreamy, over brooded  
 By the hazy autumn day.

Gayly chattering to the clattering  
 Of the brown nuts downward pattering,  
 Leap the squirrels, red and gray,  
 On the grass-land, on the fallow,  
 Drop the apples, red and yellow,  
 Drop the russet pears and mellow,  
 Drop the red leaves all the day,  
 And away, swift away,  
 Sun and cloud, o'er hill and hollow  
 Chasing, weave their web of play.

"Martha Mason, Martha Mason,  
 Prithee tell us of the reason,  
     Why you mope at home to day;  
 Surely smiling is not sinning;  
 Leave your quilling, leave your spinning;  
 What is all your store of linen,  
     If your heart is never gay?  
     Come away, come away!  
 Never yet did sad beginning  
     Make the task of life a play."

Over-bending, till she's blending  
 With the flaxen skein she's tending,  
     Pale brown tresses smoothed away  
 From her face of patient sorrow,  
 Sits she, seeking but to borrow,  
 From the trembling hope of morrow,  
     Solace for the weary day.  
     "Go your way, laugh and play;  
 Unto him who heeds the sparrow  
     And the lily, let me pray."

"With our rally rings the valley,—  
 Join us!" cried the blue-eyed Nelly;



"Join us!" cried the laughing May;  
 "To the beach we all are going,  
 And, to save the task of rowing,  
 West by north the wind is blowing,  
     Blowing briskly down the bay!  
     Come away, come away!  
 Time and tide are swiftly flowing,  
     Let us take them while we may!"

"Never tell us that you'll fail us,  
 Where the purple beach-plum mallow  
     On the bluffs so wild and gray,  
 Hasten, for the oars are falling;  
 Hark, our merry mates are calling:  
 Tim: it is that we were all in,  
     Singing tideward down the bay!"  
 "Nay, nay, let me stay;

sore and sad for Robert Rawlin  
 Is my heart," she said, "to-day."

"Vain your calling for Rob Rawlin!  
 Some red squaw his moose meat's broiling,



Or some French lass, singing gay;  
 Just forget as he's forgetting;  
 What avails a life of fretting?  
 If some stars must needs be setting,  
     Others rise as good as they."  
 "Cease, I pray; go your way!"  
 Martha cries, her eyelids wetting;  
 "Foul and false the words you say!"

"Martha Mason, hear to reason!  
 Prithee, put a kinder face on!"  
 "Cease to vex me," did she say;  
 "Better at his side be lying,  
 With the mournful pine trees sighing,  
 And the wild-birds o'er us crying,  
     Than to doubt like mine a prey,  
     While away, far away,  
 Turns my heart, for-ever trying  
     Some new hope for each new day."

"When the shadows veil the meadows,  
 And the sunset's golden holders,  
     Sink from twilight's walls of gray,  
 From the window of my dreaming  
 I can see his sickle gleaming,  
 Cheery-voiced, can hear him teaming,  
     Down the loust-shades way;  
     But away, swift away,  
 Fades the fond, delusive seeming  
     And I kneel again to pray."

"When the growing lawn is showing,  
 And the barn-yard pig is grooving,  
     And the horned moon poles away,  
 From a dream of him awaking,  
 Every sound my heart is making,  
 Seems a footstep of his taking;

Then I hush the thought, and say,  
 Nay, nay, he's away!  
 Ah! my heart, my heart is breaking  
 For the dear one far away.'  
 Look up, Martha! worn and swarthy,  
 Glows a face of manhood worthy:  
 "Robert!" "Martha!" all they say.

When such lovers meet each other,  
 Why should prying idlers stay?  
 Quench the timbers fallen embers,  
 Quench the red leaves in December's  
 Hoary rime and chilly spray.  
 But the hearth shall kindle clearer,  
 Household welcomes sound sincerer,



O'er went wheel and reel together,  
 Little cared the owner whither;  
 Heart of lead, is heart of feather.  
 Noon of night is noon of day!  
 Come away, come away!

Heart to loving heart draw nearer,  
 When the bridal bells shall say:  
 "Hope and pray, trust away;  
 Life is sweeter, love is dearer,  
 For the trial and delay!"

### JIM SMILEY'S FROG.

SAMUEL L. CLEMENS.



ELL, this yer Smiley had rat carriers, and chicken-cocks, and all them kind of things, till you couldn't rest, and you couldn't fetch nothing for him to bet on but he'd match you. He ketch'd a frog one day, and took him home, and said he cal'klated to edercate

him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet he *did* learn him, too. He'd give him a little punch behind, and the next minute you'd see that frog whirling in the air like a doughnut,—see him turn one summerset, or maybe a couple, if he got a good start, and come down flat-footed and all right, like a cat. He got him up so in the matter of catching flies, and kept him in practice so constant, that he'd nail a fly every time as far as he could see him. Smiley said all a frog wanted was education, and he could do most anything; and I believe him. Why, I've seen him set Dan'l Webster down here on this floor,—Dan'l Webster was the name of the frog,—and sing out, “Flies, Dan'l, flies,” and quicker'n you could wink he'd spring straight up, and snake a fly off'n the counter there, and flop down on the floor again, as solid as a gob of mud, and fall to scratching the side of his head with his hind foot as indifferent as if he hadn't no idea he'd been doing any more'n any frog might do. You never see a frog so modest and straightfor'ard as he was, for all he was so gifted. And when it came to fair and square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand; and when it come to that, Smiley would ante up money on him as long as he had a red. Smiley was monstrous proud of his frog, and well he might be, for fellers that had travelled and been everywheres, all said he laid over any frog that ever *they* see.

Well, Smiley kept the beast in a little lattice box, and he used to fetch him down town sometimes, and lay for a bet. One day a feller,—a stranger in the camp, he was,—came across him with his box, and says:

“What might it be that you've got in the box?”

And Smiley says, sorter indifferent like, “It might be a parrot, or it might be a canary, may be, but it ain't,—it's only just a frog.”

And the feller took it, and looked at it careful, and turned it round this way and that, and says, “H'm! so 'tis. Well, what's *he* good for?”

“Well,” Smiley says, easy and careless, “he's good enough for one thing, I should judge,—he can outjump any frog in Calaveras county.”

The feller took the box again, and took another long particular look, and gave it back to Smiley, and says, very deliberate, “Well, I don't see no p'int about that frog that's any better'n any other frog.”

“May be you don't,” Smiley says. “May be you understand frogs, and may be you don't understand 'em; may be you've had experience, and may be you an't only a amature, as it were. Anyways, I've got *my*

opinion, and I'll risk forty dollars that he can outjump ary frog in Calaveras county.

And the feller studied a minute, and then says, kinder sad like, "Well, I'm only a stranger here, and I ain't got no frog; but if I had a frog, I'd bet you."

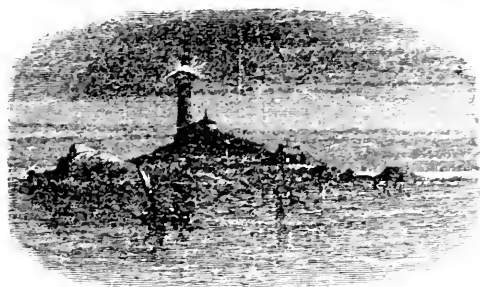
And then Smiley says, "That's all right,—that's all right; if you'll hold my box a minute, I'll go and get you a frog." And so the feller took the box, and put up his forty dollars along with Smiley's and set down to wait. So he set there a good while, thinking and thinking to hisself, and then he got the frog out and prized his mouth open, and took a teaspoon and filled him full of quail shot,—filled him pretty near up to his chin,—and set him on the floor. Smiley he went to the swamp, and slopped around in the mud for a long time, and finally he ketched a frog, and fetched him in, and give him to this feller, and says:

"Now, if you're ready, set him alongside of Dan'l, with his fore-paws just even with Dan'l, and I'll give the word." Then he says, "One—two—three—jump!" and him and the feller touched up the frogs from behind, and the new frog hopped off, but Dan'l give a heave, and hysted up his shoulders,—so,—like a Frenchman, but it wan't no use,—he couldn't budge; he was planted as solid as an anvil, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.



The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulders,—this way,—at Dan'l, and says again, very deliberate, "Well I don't see no p'int about that frog—that's any better'n any other frog."

Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, "I do wonder what in the nation that frog throwed off for; I wonder if there an't something the matter with him, he pears to look mighty baggy, somehow." And he latched Dan'l by the nap of the neck, and lifted him up, and says, "Why, blame my cats, if he don't weigh five pound!" and turned him upside down, and he belched out a double handful of shot. And then he see how it was, and he was the maddest man. He set the frog down, and took out after that feller, but he never ketched him.



*THE LIGHT-HOUSE.*

THOMAS MOORE.

**T**HE scene was more beautiful far to  
the eye,  
Than if day in its pride had ar-  
rayed it:  
The land-breeze blew mild, and the  
azure-arched sky  
Looked pure as the spirit that  
made it:

The murmur rose soft, as I silently gazed  
On the shadowy waves' playful motion,  
From the dim distant hill, till the light-  
house fire blazed  
Like a star in the midst of the ocean.

No longer the joy of the sailor-boy's breast  
Was heard in his wildly-breathed numbers;  
The sea-bird had down to her wave-girdled  
nest,

The fisherman sunk to his slumbers:  
One moment I looked from the hill's gentle  
slope,  
All hushed was the billows' commotion,  
And o'er them the light-house looked lovely  
as hope,—  
That star of life's tremulous ocean.

The time is long past, and the scene is afar,  
Yet when my head rests on its pillow,  
Will memory sometimes rekindle the star  
That blazed on the breast of the billow:  
In life's closing hour, when the trembling soul  
flies,  
And death stills the heart's last emotion;  
Oh, then may the seraph of mercy arise,  
Like a star on eternity's ocean!

*THE MOTHER IN THE SNOW-STORM.*

SEBA SMITH.

**T**HE cold wind swept the mountain's  
height,  
And pathless was the dreary wild:  
And 'mid the cheerless hours of night  
A mother wander'd with her child,  
As through the drifting snow she  
pressed,  
The babe was sleeping on her breast.

And colder still the winds did blow,  
And darker hours of night came on,  
And deeper grew the drifts of snow,  
Her limbs were chill'd her strength was  
gone,  
"O God!" she cried, in accents wild,  
"If I must perish, save my child!"

She stripp'd her mantle from her breast,  
 And bared her bosom to the storm,  
 And round the child she wrapp'd the vest,  
 And smiled to think her babe was warm.  
 With one cold kiss one tear she shed,  
 And sunk upon a snowy bed.

At dawn a traveller passed by,  
 And saw her 'neath a snowy veil;  
 The frost of death was in her eye,  
 Her cheek was cold, and hard, and pale,  
 He moved the robe from off the child,  
 The babe look'd up and sweetly smiled.

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*JOE.*


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ALICE ROBBINS.

**Y**E don't take vagrants in, sir,  
 And I am alone to-day,  
 Leastwise, I could call the good man—  
 He's not so far away.

You are welcome to a breakfast—  
 I'll bring you some bread and tea;  
 You might sit on the old stone yonder,  
 Under the chestnut tree.

You're traveling, stranger? Mebbe  
 You've got some notions to sell?  
 We hev a sight of peddlers,  
 But we allers treat them well.

For they, poor souls, are trying  
 Like the rest of us to live:  
 And it's not like tramping the country  
 And calling on folks to give.

Not that I meant a word, sir—  
 No offence in the world to you:  
 I think, now I look at it closer,  
 Your coat is an army blue.

Don't say? Under Sherman, were you?  
 That was—how many years ago?  
 I had a boy at Shiloh,  
 Kearney—a sergeant—Joe!

Joe Kearney, you might a' met him?  
 But in course you were miles apart,  
 He was a tall, straight boy, sir,  
 The pride of his mother's heart.

We were off to Kittery, then, sir,  
 Small farmers in dear old Maine;  
 It's a long stretch from there to Kansas,  
 But I couldn't go back again.

He was all we had, was Joseph;  
 He and my old man and me  
 Had sort o' growed together,  
 And were happy as we could be.

I wasn't a lookin' for trouble  
 When the terrible war begun,  
 And I wrestled for grace to be able  
 To give up our only son.

Well, well, 'taint no use o' talking.  
 My old man said, said he;  
 "The Lord loves a willing giver;"  
 And that's what I tried to be.

Well the heart and the flesh are rebels,  
 And hev to be fought with grace;  
 But I'd give my life—yes, willin'—  
 To look on my dead boy's face.

Take care, you are spillin' your tea, sir,  
 Poor soul! don't cry: I'm sure  
 You've had a good mother sometime—  
 Your wounds, were they hard to cure?

Andersonville! God help you!  
 Hunted by dogs, did you say!  
 Hospital! crazy, seven years, sir?  
 I wonder your'e living to day.

I'm thankful my Joe was shot, sir,  
 "How do you know that he died?"  
 'Twas certified, sir, by the surgeon.  
 Here's the letter, and—"mebbe he lied!"

Well, I never! you shake like the ager.  
 My Joe! there's his name and the date;  
 "Joe Kearney, 7th Maine, sir, a sergeant—  
 Lies here in a critical state—



Just died—will be buried to-morrow—  
 Can't wait for his parents to come."  
 Well, I thought God had left us that hour,  
 As for John, my poor man, he was dumb.

Didn't speak for a month to the neighbors,  
 Scarce spoke in a week, sir, to me;  
 Never been the same man since that Monday  
 They brought us this letter you see.

And you were from Maine! from old Kittery?  
 What time in the year did you go?

I just disremember the fellows  
 That marched out of town with our Joe.

Lord love ye! come into the house, sir;  
 It's gettin' too warm out o' door.  
 If I'd known you'd been gone for a sojer,  
 I'd taken you in here afore.

Now make yourself easy. We're humbler,  
 We Kansas folks don't go for show,—  
 Set here—it's Joe's chair—take your hat off:  
 "Call father!" My God! you are Joel

## THE FAIRIES.

WILLIAM ALLINGHAM.

**U**P the airy mountain,  
 Down the rushy glen,  
 We dare n't go a hunting  
 For fear of little men;  
 Wee folk, good folk,  
 Trooping all together;  
 Green jacket, red cap,  
 And white owl's feather!

Down along the rocky shore  
 Some make their home,—  
 They live on crispy pancakes  
 Of yellow tide foam;  
 Some in the reeds  
 Of the black mountain lake,  
 With frogs for their watch-dogs,  
 All night awake.

High on the hill-top  
 The old king sits;  
 He is now so old and gray  
 He's nigh lost his wits.  
 With a bridge of white mist  
 Columbkil he crosses,  
 On his stat-ly journeys  
 From Slieveleague to Rosses;  
 Or going up with music  
 On cold starry nights,  
 To sup with the queen  
 Of the gay Northern Lights.

They stole little Bridget  
 For seven years long;  
 When she came down again  
 Her friends were all gone.  
 They took her lightly back,  
 Between the night and morrow;  
 They thought that she was fast asleep,  
 But she was dead with sorrow.  
 They have kept her ever since  
 Deep within the lakes,  
 On a bed of flag-leaves,  
 Watching till she wakes.

By the craggy hill side,  
 Through the mosses bare,  
 They have planted thorn-trees  
 For pleasure here and there  
 Is any man so daring  
 To dig one up in spite,  
 He shall find the thornies set  
 In his bed at night.

Up the airy mountain,  
 Down the rushy glen,  
 We dare n't go a hunting  
 For fear of little men;  
 Wee folk, good folk,  
 Trooping all together;  
 Green jacket, red cap,  
 And white owl's feather!

*WORSE THAN CIVIL WAR.*

From Senator Baker's Speech at Union Square, New York, April 20th, 1861.

**L**ET no man underrate the dangers of this controversy. Civil war, for the best of reasons on the one side, and the worst upon the other, is always dangerous to liberty, always fearful, always bloody; but, fellow-citizens, there are yet worse things than fear, than doubt and dread, and danger and blood. Dishonor is worse. Perpetual anarchy is worse. States forever commingling and forever severing are worse. Traitors and secessionists are worse. To have star after star blotted out—to have stripe after stripe obscured—to have glory after glory dimmed, to have our women weep and our men blush for shame throughout generations to come—that and these are infinitely worse than blood.

When we march, let us not march for revenge. As yet we have nothing to revenge. It is not much that where that tattered flag waved guarded by seventy men against ten thousand; it is not much that starvation effected what an enemy could not compel. We have as yet something to punish; but nothing or very little to revenge. The President himself, a hero without knowing it—and I speak from knowledge, having known him from boyhood—the President says: "There are wrongs to be redressed already long enough endured." And we march to battle and to victory because we do not choose to endure this wrong any longer. They are wrongs not merely against us—not against you, Mr. President—not against me—but against our sons and against our grandsons that surround us. They are wrongs against our Union; they are wrongs against our Constitution; they are wrongs against human hope and human freedom; and thus, if it be avenged, still, as Burke says, "It is a wild justice at last."

Only thus we will revenge them. The national banners, leaning from ten thousand windows in your city to-day, proclaim your affection and reverence for the Union. You will gather in battalions

"Patient of toil, serene amidst alarms,  
Inflexible in faith, invincible in arms;"

and as you gather, every omen of present concord and ultimate peace will surround you. The ministers of religion, the priests of literature, the historians of the past, the illustrators of the present, capital, science, art, invention, discoveries, the works of genius—all these will attend us in our march, and we will conquer. And if from the far Pacific a voice feebler

than the feeblest murmur upon its shore may be heard to give you courage and hope in the contest, that voice is yours to-day; and if a man whose hair is gray, who is well-nigh worn out in the battle and toil of life, may pledge himself on such an occasion and in such an audience, let me say, as my last word, that when, amid sheeted fire and flame, I saw and led the hosts of New York as they charged in contest upon a foreign soil for the honor of your flag, so again, if Providence shall will it, this feeble hand shall draw a sword, never yet dishonored—not to fight for distant honor in a foreign land, but to fight for country, for home, for law, for Government, for Constitution, for right, for freedom, for humanity; and in the hope that the banner of my country may advance, and wheresoever that banner waves, there glory may pursue and freedom be established.

BY THE SHORE OF THE RIVER.

C. P. CRANCH.

**T**HROUGH the gray willows the bleak  
winds are raving  
Here on the shore with its driftwood  
and sands:  
Over the river the lilies are waving,  
Bathed in the sunshine of Orient  
lands;  
Over the river, the wide dark river,  
Spring-time and summer are blooming  
forever.

Here, all alone on the rocks I am sitting,  
Sitting and waiting—my comrades all  
gone—  
Shadows of mystery drearily flitting  
Over the surf with its sorrowful moan.  
Over the river, the strange cold river,  
Ah! must I wait for the Boatman forever?

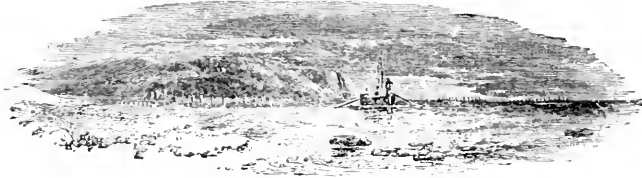
Wife and children and friends were around  
me;  
Labor and rest were as wings to my soul;  
Honor and love were the laurels that  
crowned me:  
Little I recked how the dark waters roll,  
But the deep river, the gray, misty river,  
All that I lived for has taken forever!

Silently came a black boat o'er the billows;  
Stealthily grated the keel on the sand;  
Rustling footsteps were heard through the  
willows,  
There the dark Boatman stood, waving  
his hand,  
Whispering, "I come, o'er the shadowy  
river:  
She who is dearest must leave thee forever."  
Suns that were brightest and skies that were  
bluest,  
Darkened and paled in the message he bore,  
Year after year went the fondest, the truest,  
Following that beckoning hand to the  
shore,  
Down to the river, the cold grim river,  
Over whose waters they vanished forever.

Yet not in visions of grief have I wandered;  
Still have I toiled, though my ardors have  
flown.  
Labor is manhood, and life is but spanned  
Dreaming vague dreams of the future  
alone.  
Yet from the tides of the mystical river  
Voices of spirits are whispering over

Lonely and old in the dusk I am waiting.  
Till the dark Boatman, with soft, muffled  
oar,  
Glides o'er the waves, and I hear the keel  
grating.

See the dim, beckoning hand on the  
shore,  
Wooing me over the welcoming river  
To gardens and homes that are shining for-  
ever!



### INDIAN DEATH SONG.

PHILIP FRENEAU.

**W**HEN the sun sets at night, and the stars  
shun the day:  
But glory remains when their lights  
fade away.  
Begin, you tormentors! your threats  
are in vain,  
For the son of Alknomook will  
never complain.

Remember the arrows he shot from his bow;  
Remember your chiefs by his hatchet laid low!  
Why so slow? do you wait till I shrink from  
the pain?  
No! the son of Alknomook shall never com-  
plain.

Remember the wood where in ambush we lay,  
And the scalps which we bore from your  
nation away.  
Now the ilame rises fast, you exult in my  
pain:  
But the son of Alknomook can never com-  
plain.  
I go to the land where my father is gone;  
His ghost shall rejoice in the fame of his  
son.  
Death comes like a friend to relieve me from  
pain;  
And thy son, O Alknomook! has scorned to  
complain.

### BILL MASON'S BRIDE.

E. BRET HARTE.

**W**HEN in four-th train time—  
At a fearful dark time, too,  
Twas a roar, at the switch lights  
Let the engine stick when you is  
through.  
On time, as well ye know,  
Left the bet' station all right  
to flow round the curve a flyin'  
Bill Mason comes up to night.

You know Bill? No! He's engineer  
Been on the road all his life—  
I'll never forget the morning  
He married his chuck of a wife.  
Twas the summer the mill hands struck—  
Just off work, every one,  
They kicked up a row in the village  
And killed old Donevan's son.

Bill hadn't been married mor'n an hour,  
 Up comes the message from Kress,  
 Orderin' Bill to go up there,  
 And bring down the night express.  
 He left his gal in a hurry,  
 And went up on number one,  
 Thinking of nothing but Mary,  
 And the train he had to run.

And Mary sat down by the window  
 To wait for the night express;  
 And, sir, if she hadn't a' done so,  
 She'd been a widow, I guess.

For it must a' been nigh midnight  
 When the mill hands left the Ridge—  
 They come down—the drunken devils!  
 Tore up a rail from the bridge.  
 But Mary heard 'em a workin'  
 And guessed there was something wrong  
 And in less than fifteen minutes,  
 Bill's train it would be along?

She couldn't come here to tell us,  
 A mile—it wouldn't a' done—  
 So she jest grabbed up a lantern,  
 And made for the bridge alone.  
 Then down came the night express, sir,  
 And Bill was makin' her chub!  
 But Mary held the lantern.  
 A-swingin' it all the time.

Well! by Jove! Bill saw the signal,  
 And he stopped the night express,



And he found his Mary cryin',  
 On the track, in her weddin' dress;  
 Cryin' and laughin' for joy, sir,  
 An' holdin' on to the light—  
 Hello! here's the train—good-bye, sir,  
 Bill Mason's on time to-night.

### A HUSBAND'S EXPERIENCE IN COOKING.

**I** FOUND fault, some time ago, with Maria Ann's custard pie, and tried to tell her how my mother made custard pie. Maria made the pie after my receipt. It lasted longer than any other pie we ever had. Maria set it on the table every day for dinner, and you see I could not eat it, because I forgot to tell her to put in any eggs or shortening. It was economical, but in a fit of generosity I stole it from the pantry, and gave it to a poor little boy in the neighborhood. The boy's funeral was largely attended by his former playmates. I did not go myself.

Then there were the buckwheat cakes. I told Maria Ann any fool could beat her making those cakes, and she said I had better try it. So I did. I emptied the batter all out of the pitcher one evening, and set the

cakes myself. I got the flour, and the salt, and water, and warned by the past, put in a liberal quantity of eggs and shortening. I shortened with tallow from roast beef, because I could not find any lard. The batter did not look right, and I lit my pipe and pondered: "Yeast! yeast, to be sure!" I had forgotten the yeast. I went and woke up the baker, and got six cents' worth of yeast. I set the pitcher behind the sitting-room stove, and went to bed. In the morning I got up early, and prepared to enjoy my triumph: but I didn't. That yeast was strong enough to raise the dead, and the batter was running all over the carpet. I scraped it up and put it into another dish. Then got a fire in the kitchen, and put on the griddle. The first lot of cakes stuck to the griddle. The second dittoed, only more. Maria came down and asked what was burning. She advised me to grease the griddle. I did it. One end of the griddle got too hot, and I dropped the thing on my tenderest corn, while trying to turn it around. Finally the cakes were ready for breakfast, and Maria got the other things ready. We sat down. My cakes did not have exactly the

right flavor. I took one mouthful and it satisfied me; I lost my appetite at once. Maria would not let me put one on her plate, and I think those cakes may be reckoned a dead loss. The



cat would not eat them. The dog ran off and staid away three days after one was offered him. The hens won't go within ten feet of them. I threw them into the back yard, and there has not been a pig on the premises since. I eat what is put before me now, and do not allude to my mother's system of cooking.

## MEASURING THE BABY.

EMMA ALICE BROWN.



W e measured the rotund baby  
 Against the cottage wall  
 A lily grew on the threshold  
 And the boy was just as tall.

A royal tiger lily,  
 With spots of purple and gold,  
 And a heart like a jewelled chalice,  
 The fragrant dew to hold

Without, the bluebirds whistled  
 High up in the old roof-trees,  
 And to and fro at the window  
 The red rose rocked her bees;  
 And the wee pink fists of the baby  
 Were never a moment still,  
 Snatching at shine and shadow  
 That danced on the lattice-sill.

His eyes were wide as bluebells—  
 His mouth like a flower unblown—  
 Two little bare feet like funny white mice,  
 Peeped out from his snowy gown;  
 And we thought, with a thrill of rapture  
 That yet had a touch of pain,  
 When June rolls around with her roses,  
 We'll measure the boy again.

Ah me! in a darkened chamber,  
 With the sunshine shut away  
 Through tears that fell like a bitter rain,  
 We measured the boy to-day;

And the little bare feet, that were dimpled  
 And sweet as a budding rose,  
 Lay side by side together,  
 In a hush of a long repose!

Up from the dainty pillow,  
 White as the risen dawn,  
 The fair little face lay smiling,  
 With the light of heaven thereon  
 And the dear little hands, like rose leaves  
 Dropped from a rose, lay still,  
 Never to snatch at the sunshine  
 That crept to the shrouded sill!

We measured the sleeping baby  
 With ribbons white as snow,  
 For the shining rosewood casket  
 That waited him below  
 And out of the darkened chamber  
 We went with a childless moan—  
 To the height of the sinless angels  
 Our little one had grown.

### DIAMOND DUST.



THE world is what we make it. Forward then, forward, in the power of faith, forward in the power of truth, forward in the power of friendship, forward in the power of freedom, forward in the power of hope, forward in the power of God. (*Henry Vincent*)

To honor God, to benefit mankind,  
 To serve with lofty gifts the lowly needs  
 Of the poor race for which the God-man died,  
 And do it all for love—oh, this is great!  
 And he who does this will achieve a name  
 Not only great but good. (*Holland*)

He that has never known adversity is but half acquainted with others or with himself. Constant success shows us but one side of the world, for, as it surrounds us with friends who will tell us only our merits, so it silences those enemies from whom alone we can learn our defects

(*Colton*.)

We hear much now about circumstances making us what we are and destroying our responsibility; but however much, the external circumstances in which we are placed, the temptations to which we are exposed, the desires of our own natures, may work upon us, all these influences have a limit, which they do not pass, and that is the limit laid upon them by the freedom of the will, which is essential to human nature,—to our personality. (*Lutherdt.*)

The vast cathedral of nature is full of holy scriptures and shapes of deep mysterious meaning, but all is solitary and silent there; no bending knee, no uplifted eye, no lip adoring, praying. Into the vast cathedral comes the human soul seeking its Creator, and the universal silence is changed to sound, and the sound is harmonious and has a meaning and is comprehended and felt. (*Longfellow*)

The shaping our own life is our own work.

It is a thing of beauty, it is a thing of shame, as we ourselves make it. We lay the corner and add joint to joint, we give the proportion, we set the finish. It may be a thing of beauty and of joy forever. God forgive us if we pervert our life from putting on its appointed glory. (*Ware.*)

They who live most by themselves reflect most upon others, and he who lives surrounded by the million never thinks of any but the one individual—himself. We are so linked to our fellow-beings that were we not chained to them by action, we are carried to and connected with them by thought. (*Balwer.*)

Censure and criticism never hurt anybody. If false, they can't hurt you unless you are wanting in manly character; and if true, they show a man his weak points, and forewarn him against failure and trouble. (*Gladstone.*)

The humble man, though surrounded with the scorn and reproach of the world, is still in peace, for the stability of his peace resteth not upon the world, but upon God. (*Kämpis.*)

Leave consequences to God, but do right. Be genuine, real, sincere, true, upright, God-like. The world's maxim is, trim your sails and yield to circumstances. But if you would do any good in your generation, you must be made of sterner stuff, and help make your times rather than be made by them. You must not yield to customs, but, like the anvil, endure all blows, until the hammers break themselves. When misrepresented, use no crooked means to clear yourself. Clouds do not last long. If in the course of duty you are tried by the distrust of friends, gird up your loins and say in your heart, "I was not driven to virtue by the encouragement of friends, nor will I be repelled from it by their coldness." Finally, be just and fear not. "Corruption wins not more than honesty," truth lives and reigns when falsehood dies and rots. (*Spurgeon.*)

Some clocks do not strike. You must look at them if you would know the time. Some men do not talk their Christianity; you must look at their lives if you would know what the gospel can do for human nature. But a clock need not be incorrect because it strikes; a man need not be inconsistent because he speaks as well as acts. (*Joseph Parker.*)

I love all men. I know that at bottom they cannot be otherwise; and under all this false and overloaded and glittering masquerade, there is in every man a noble nature beneath, only they cannot bring it out; and whatever they do that is false and cunning and evil, there still remains the sentence of our Great Example, "Forgive them for they know not what they do." (*Auerbach.*)

If on a cold, dark night you see a man picking his way up a rickety pair of stairs where one of God's poor children lives, with a heavy basket on his arm, you need not stop him to ask if he loves the Lord. Whether he is an Orthodox, a Catholic, or a heathen he is laying up treasures in heaven. (*Golden Rule.*)

There is a beautiful Indian apologue, which says: A man once said to a lump of clay, "What art thou?" The reply was, "I am but a lump of clay, but I was placed beside a rose and I caught its fragrance."—So our prayers are placed beside the smoke of the incense ascending before God; thus they are made fragrant and a promise of success is given. In the old dispensation, a cloud hovered above the altar, and if by some mysterious means that cloud was borne down, it was a token that the offering was rejected, but if the smoke rose up, then the offering was accepted, and sinners might rejoice. Our prayers are always ascending to God in the cloud of incense out of the angel's hand. There is, then, an assurance of blessing. It is taken out of our hands altogether. He makes our prayers his own, they are his own prayers ascending up to God's throne. (*Panshon.*)



The greatest thing a human soul ever does in this world is to see something, and tell what it saw in a plain way. Hundreds of people can talk for one who can think, but thousands can think for one who can see. To see clearly, is poetry, prophecy, and religion, all in one.

(*Ruskin.*)

There can be no real conflict between Science and the Bible—between nature and the Scriptures—the two Books of the Great Author. Both are revelations made by him to man; the earlier telling of God-made harmonies coming up from the deep past, and rising to their height when man appeared; the later teaching man's relations to his Maker, and speaking of loftier harmonies in the eternal future.

(*Dana.*)

Modern discoveries, instead of detracting from, increase the significance of, the Bible symbolism. Every new revelation of the beautiful or useful properties of light adds something significant to the meaning of our Lord's declaration, "I am the Light of the world."

(*R. B. Howard.*)

The flowers of rhetoric are only acceptable when backed by the evergreens of truth and sense. The granite statue, rough hewn, though it be, is far more imposing in its simple and stern though rude proportions, than the plaster-cast, however elaborately wrought and gilded.

(*Macaulay.*)

There is a broad distinction between character and reputation, for one may be destroyed by slander, while the other can never be harmed save by its possessor. Reputation is in no man's keeping. You and I cannot determine what other men shall think and say about us. We can only determine what they *ought* to think of us, and say about us, and we can only do this by acting squarely on our convictions.

(*Holland.*)

We hold religion too cheaply, and speak of the ease with which it may be had, overlooking the stubborn depravity of the heart and the power of Satan. Some would like to ride to heaven in a close carriage, that would never be jolted, or enjoy sunshine all the way to the gates of glory.

(*Theo. L. Cuyler.*)

## MY MOTHER'S BIBLE.

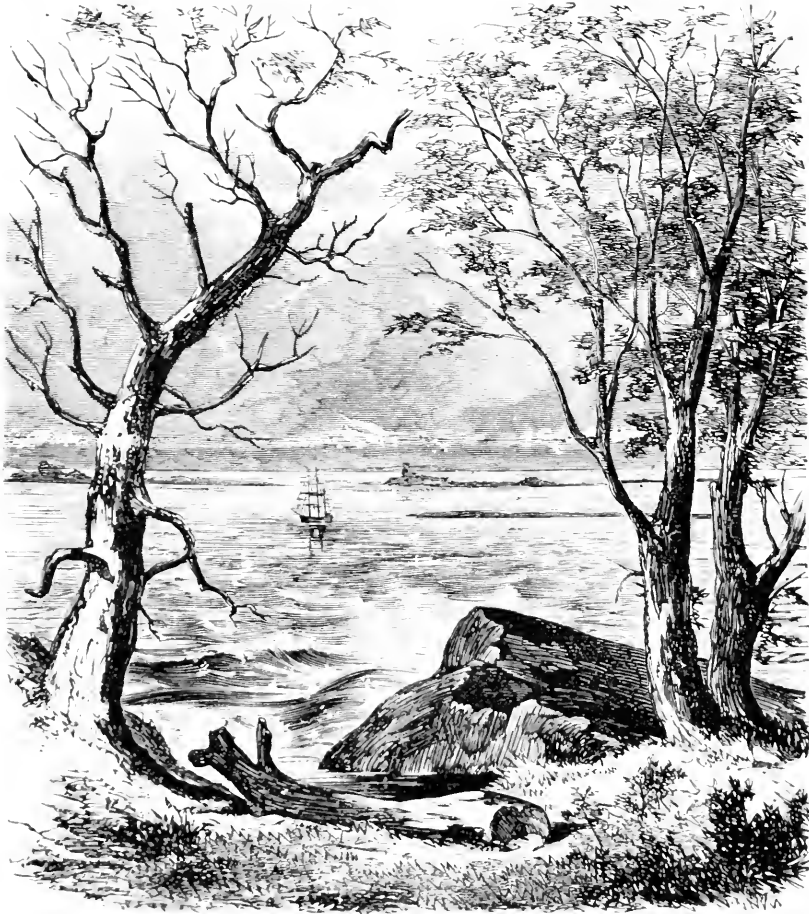
GEO. P. MORRIS.

**T**HIS book is all that's left me now,—  
Tears will unbidden start,—  
With faltering lip and throbbing brow  
I press it to my heart.  
For many generations past  
Here is our family tree;  
My mother's hands this Bible clasped,  
She, dying, gave it me.

Ah! well do I remember those  
Whose names these records bear;  
Who round the hearthstone used to close,  
After the evening prayer,  
And speak of what these pages said  
In tones my heart would thrill!  
Though they are with the silent dead,  
Here are they living still!

My father read this holy book  
To brothers, sisters, dear;  
How calm was my poor mother's look,  
Who loved God's word to hear!  
Her angel face,—I see it yet:  
What thronging memories come!  
Again that little group is met  
Within the halls of home!

Thou truest friend man ever knew,  
Thy constancy I've tried;  
When all were false, I found thee true  
My counsellor and guide.  
The mines of earth no treasures give  
That could this volume buy;  
In teaching me the way to live,  
It taught me how to die!



PLYMOUTH ROCK

*THE PILGRIM FATHERS.*

EDWARD EVERETT.

**M**ETHINKS I see it now, that one solitary, adventurous vessel, the Mayflower of a forlorn hope, freighted with the prospects of a future state, and bound across the unknown sea. I behold it putting, with a thousand misgivings, the uncertain, the tedious voyage. — Suns rise and set, and weeks and months pass, and winter surprises them on the deep, but brings them not the sight of the wished for home. — I see them now, scantily supplied with provisions, crowded almost to suffocation in their ill stored prison, delayed by calms, pursuing a cir-

cutious route; and now driven in fury before the raging tempest, on the high and giddy wave. The awful voice of the storm howls through the rigging; the laboring masts seem straining from their base; the dismal sound of the pumps is heard; the ship leaps, as it were, madly, from billow to billow; the ocean breaks, and settles with ingulfing floods over the floating deck, and beats, with deadening, shivering weight, against the staggered vessel. I see them, escaped from these perils, pursuing their all but desperate undertaking, and landed, at last, after a few months passage, on the ice-clad rocks of Plymouth,—weak and weary from the voyage, poorly armed, scantily provisioned, without shelter, without means, surrounded by hostile tribes.

Shut now, the volume of history, and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers? Tell me, man of military science, in how many months were they all swept off by the thirty savage tribes enumerated within the early limits of New England? Tell me, politician, how long did this shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast? Student of history, compare for me the baffled projects, the deserted settlements, the abandoned adventures, of other times, and find the parallel of this! Was it the winter's storm, beating upon the houseless heads of women and children? was it hard labor and spare meals? was it disease? was it the tomahawk? was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart, aching, in its last moments, at the recollection of the loved and left, beyond the sea?—was it some or all of these united, that hurried this forsaken company to their melancholy fate? And is it possible that neither of these causes, that not all combined, were able to blast this bud of hope? Is it possible that from a beginning so feeble, so frail, so worthy, not so much of admiration as of pity there has gone forth a progress so steady, a growth so wonderful, an expansion so ample, a reality so important, a promise, yet to be fulfilled, so glorious?

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*BORRIOBOOLA GHA.*

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ORRIN GOODRICH.

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Stranger preached last Sunday,  
 And crowds of people came  
 To hear a two hours sermon  
 On a theme I scarce can name,

'Twas all about some heathen,  
 Thousand of miles afar.  
 Who live in a land of darkness  
 Called Borrioboola Gha.

So well their wants he pictured,  
 That when the box was passed,  
 Each listener felt his pocket,  
 And goodly sums were cast;  
 For all must lend a shoulder  
 To push the rolling car  
 That carries light and comfort  
 To Borrioboola Gha.

That night their wants and sorrows  
 Lay heavy on my soul,  
 And deep in meditation,  
 I took my morning stroll,  
 When something caught my mantle  
 With eager grasp and wild,  
 And, looking down in wonder,  
 I saw a little child:

A pale and puny creature,  
 In rags and dirt forlorn:  
 "What do you want?" I asked her,  
 Impatient to be gone:  
 With trembling voice she answered,  
 "We live just down the street,  
 And mamma, she's a-dying,  
 And we've nothing left to eat."

Down in a dark, damp cellar,  
 With mould o'er all the walls,  
 Through whose half-buried windows  
 God's sunlight never falls;  
 Where cold and want and hunger  
 Crouched near her as she lay,  
 I found that poor child's mother,  
 Gasping her life away.

A chair, a broken table,  
 A bed of mouldy straw,  
 A hearth all dark and fireless,—  
 But these I scarcely saw.

For the mournful sight before me,  
 So sad and sickening,—oh,  
 I had never, never pictured  
 A scene so full of woe!

The famished and the naked,  
 The babe that pined for bread,  
 The squalid group that huddled  
 Around that dying-bed;  
 All this distress and sorrow  
 Should be in lands afar!  
 Was I suddenly transported  
 To Borrioboola Gha?

Ah, no! the poor and wretched  
 Were close beside my door,  
 And I had passed them heedless  
 A thousand times before.  
 Alas, for the cold and hungry  
 That met me every day,  
 While all my tears were given  
 To the suffering far away!

There's work enough for Christians  
 In distant lands, we know,  
 Our Lord commands his servants  
 Through all the world to go,  
 Not only to the *heathen*:  
 This was his command to them,  
 "Go, preach the word, beginning  
 Here, at Jerusalem."

O Christian! God has promised,  
 Whoe'er to such has given  
 A cup of pure, cold water,  
 Shall find reward in Heaven.  
 Would you secure this blessing?  
 You need not seek it far;—  
 Go find in yonder hovel  
 A Borrioboola Gha!

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TO A WATERFOWL.

W. C. BRYANT.

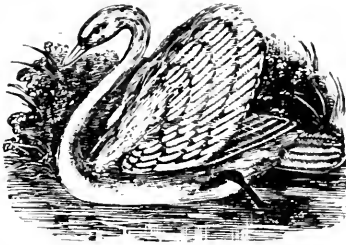
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WHITHER, midst falling dew,  
 While glow the heavens with the  
 last steps of day,  
 Far, through their rosy depths, dost  
 thou pursue  
 Thy solitary way?

Vainly the fowler's eye  
 Might mark thy distant flight to do thee  
 wrong.  
 As, darkly painted on the crimson sky,  
 Thy figure floats along

Seek'st thou the plashy brink  
Of weedy lake, or marge of river wide,  
Or where the rocking billows rise and sink  
On the chafed ocean side?



There is a Power whose care  
Teaches thy way along that pathless coast,  
The desert and illimitable air,  
Lone wandering, but not lost.

All day thy wings have fanned,  
At that far height, the cold, thin atmosphere

Yet stood not, weary, to the welcome land,  
Though the dark night is near.

And soon that toil shall end;  
Soon shalt thou find a summer home, and  
rest,  
And scream among thy fellows; reeds shall  
bend,  
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven  
Hath swallowed up thy form; on my heart  
Deeply hath sunk the lesson thou hast given  
And shall not soon depart.

He who, from zone to zone,  
Guides through the boundless sky thy  
certain flight,  
In the long way that I must tread alone,  
Will lead my steps aright.

## THE VOICES AT THE THRONE.

T. WESTWOOD.



LITTLE child,  
A little meek-faced, quiet village  
child,  
Sat singing by her cottage door at  
eve

A low, sweet Sabbath song. No human ear  
Caught the faint melody,—no human eye  
Beheld the upturned aspect, or the smile  
That wreathed her innocent lips while they  
breathed

The oft-repeated burden of the hymn,  
"Praise God! Praise God!"

A seraph by the throne  
In full glory stood. With eager hand  
He sinote the golden harp-string, till a flood  
Of harmony on the celestial air  
Welled forth unceasing. There, with a great  
voice

He sang the "Holy, holy evermore,  
Lord God Almighty!" and the eternal courts

Thrilled with the rapture, and the hierarchies,  
Angel, and rapt archangel, throbbed and  
burned  
With vehement adoration.

Higher yet  
Higher, with rich magnificence of sound,  
Rose the majestic anthem, without pause,  
To its full strength; and still the infinite  
heavens

Rang with the "Holy, holy evermore"  
Till, trembling with excessive awe and love,  
Each sceptered spirit sank before the throne  
With a mute hallelujah.

But even then  
While the ecstatic song was at its height,  
Stole in an alien voice—a voice that seemed  
To float, float upward from some world afar—  
A meek and childlike voice, faint, but how  
sweet!

That blended with the spirit's rushing strain

Even as a fountain's music with the roll  
Of the reverberate thunder.

Loving smiles  
Lit up the beauty of each angel's face  
At that new utterance, smiles of joy that  
grew  
More joyous yet as ever and anon  
Was heard the simple burden of the hymn,  
"Praise God! Praise God!"

And when the seraph's song  
Had reached its close, and o'er the golden lyre  
Silence hung brooding,—when the eternal  
courts  
Rang with the echoes of his chant sublime,  
Still through the abysmal space that wander-  
ing voice  
Came floating upward from its world afar,  
Still murmured sweet on the celestial air,  
"Praise God! Praise God!"

### THE THREE SONS.

JOHN MOULTRIE.

**H**AVE a son, a little son, a boy just  
five years old,  
With eyes of thoughtful earnestness,  
and mind of gentle mould;  
They tell me that unusual grace in all  
his ways appears,  
That my child is grave and wise of  
heart beyond his childish years.  
I cannot say how this may be; I know his  
face is fair,  
And yet his chiefest comeliness is his sweet  
and serious air.  
I know his heart is kind and fond; I know  
he loveth me,  
But loveth yet his mother more, with grate-  
ful fervency.  
But that which others most admire is the  
thought which fills his mind;  
The food for grave, inquiring speech he every-  
where doth find  
Strange questions doth he ask of me when  
we together walk;  
He *sear*ely thinks as children think, or talks  
as children talk;  
Nor cares he much for childish sports, dotes  
not on bat or ball.  
But looks on manhood's ways and works,  
and aptly mimics all.  
His little heart is busy still, and oftentimes  
perplexed  
With thoughts about this world of ours, and  
thoughts about the next.

He kneels at his dear mother's knee, she  
teaches him to pray,  
And strange and sweet and solemn then are  
the words which he will say.  
Oh! should my gentle child be spared to  
manhood's years like me,  
A holier and a wiser man I trust that he will  
be;  
And when I look into his eyes and stroke  
his thoughtful brow,  
I dare not think what I should feel, were I  
to lose him now.  
I have a son, a second son, a simple child of  
three;  
I'll not declare how bright and fair his little  
features be;  
How silver sweet those tones of his when he  
prattles on my knee.  
I do not think his light blue eye is like his  
brother's keen,  
Nor his brow so full of childish thought as  
his hath ever been;  
But his little heart's a fountain pure of kind  
and tender feeling,  
And his every look's a gleam of light, rich  
depths of love revealing.  
When he walks with me the country folk  
who pass us in the street,  
Will speak their joy, and bless my boy, he  
looks so mild and sweet.

<p>A playfellow he is to all, and yet, with cheerful tone, Will sing his little song of love, when left to sport alone. His presence is like sunshine sent to gladden home and hearth, To comfort us in all our griefs, and sweeten all our mirth. Should <i>he</i> grow up to riper years, God grant his heart may prove As sweet a home for heavenly grace as now for earthly love! And if, beside his grave, the tears our aching eyes must dim, God comfort us for all the love which we shall lose in him.</p> <p>I have a son, a third sweet son; his <i>age</i> I cannot tell, For they reckon not by years or months where he has gone to dwell. To us for fourteen anxious months, his infant smiles were given, And then he bade farewell to earth, and went to live in heaven. I cannot tell what form is his, what looks he weareth now, Nor guess how bright a glory crowns his shining seraph brow. The thoughts that fill his sinless soul, the bliss which he doth feel, Are numbered with the secret things which God will not reveal.</p>	<p>But I know, (for God hath told me this) that he is now at rest, Where other blessed infants are—on their Saviour's loving breast. I know his spirit feels no more this weary load of flesh, But his sleep is blest with endless dreams of joy forever fresh. I know the angels fold him close beneath their glittering wings, And soothe him with a song that breathes of heaven's divinest things. I know that we shall meet our babe, (this mother dear and I), Where God for aye shall wipe away all tear—from every eye.</p> <p>Whate'er befalls his brethren twain <i>his</i> bliss can never cease; Their lot may here be grief and fear, but his is certain peace. It may be that the tempter's wiles their soul—from bliss may sever, But if our own poor faith fail not, <i>he</i> must be ours forever. When we think of what our darling is, and what we still must be; When we muse on <i>that</i> world's perfect bliss, and <i>this</i> world's misery; When we groan beneath this load of sin, and feel this grief and pain; Oh! we'd rather lose our other two, than have him here again.</p>
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THE LIFE OF A CHILD FAIRY.

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HER name was Sunbeam. She had lovely, waving, golden hair, and beautiful deep blue eyes, and such a cunning little mouth: and she was three inches tall. Perhaps you think that fairies have no lessons to learn, but in this country they had to learn the language of the birds and animals, so that they could talk with them. Sunbeam lived in the hollow trunk of an old tree. It was papered with the lightest green leaves that could be found. The rooms were separated by birch bark. Every morning when Sunbeam arose from her bed of

apple blossoms, she had to learn a lesson in the bird language; but it was not hard, for her mother went with her and told her what they said. When her lesson was done she sprang away to meet her playmates—and oh! what fun they had! They made a swing out of a vine, and almost flew through the air. They sometimes jumped on a robin's back and had a ride. They played hide and seek in the birds' nests, and in the spring picked open the buds, and when they were tired, sat on the dandelions, or on a horse chestnut leaf, or in a full blown apple blossom. But if any one came into the woods they scampered away as fast as they could, for *little* fairies are very shy.

The afternoon was much like the forenoon, but the evening was the pleasantest time of all. Every pleasant night just before dark, Sunbeam's mother dressed her in her apple-blossom dress, with two little lily-of-the-valley bells fastened like tassels to her green sash of grass blades. Her slippers were made from blue violets and her hair was tied with the threads of blue forget-me-nots woven together. Her mother and her father were dressed in light green. A little after dark they started for their fairy haunt with fire-flies for lanterns. The haunt was in the thickest part of the forest; it was covered with moss, and a brook flowed through the centre of the enclosure. One hundred gentlemen fairies with their wives and children were waiting here. Each had a fire-fly lantern. Very soon, from the brush wood, out sprang two white mice, harnessed to a carriage made of dandelions with the stems so woven together that the flowers formed the outside. The inside was lined with white violets. In this chariot sat the queen of the Forget-me-not fairies (for there are different families of fairies). The queen was dressed in a robe made of a deep red tulip, and she had a sash of lilies of the valley. Her black hair was fastened with what looked like a pearl, but really was a tiny drop of water crystalized. Beside her rode her maids of honor with dresses of blue violets. The queen took her place upon the throne, and around her stood her maids of honor. The queen then began to sing, and the fairies danced to the music. This lasted till midnight, and then the fairies went home.

You can easily imagine Sunbeam's life through the summer and autumn; but if you think she hid in her house all winter, you are mistaken. In the autumn the fathers of the fairies had gathered the bright colored leaves, and the mothers had made them into warm winter dresses and cloaks. Sunbeam had a muff of swan's down. The great sport in winter was the queen's ball, to which all the fairies came. I wish I had time to tell you all about it, for it was Sunbeam's last appearance as a child fairy, as the next spring she was tall enough to be a full-grown fairy.



## NOT ON THE BATTLE-FIELD.

JOHN PIERPONT.

**N**O, no,—let me lie  
 Not on a field of battle, when I die.  
 Let not the iron tread  
 Of the mad war-horse crush my  
     helmed head ;  
 Nor let the reeking knife,  
 That I have drawn against a brother's  
     life,

Be in my hand when death  
 Thunders along, and tramples me beneath  
 His heavy squadron's heels,  
 Or gory fellos of his cannon's wheels.

From such a dying bed,  
 Though o'er it float the stripes of white and  
     red,

And the bald eagle brings  
 The clustered stars upon his wide-spread  
     wings,  
 To sparkle in my sight,  
 O, never let my spirit take her flight !

I know that beauty's eye  
 Is all the brighter where gay pennants fly,  
 And brazen helmets dance,  
 And sunshine flashes on the lifted lance ;  
 I know that bards have sung,  
 And people shouted till the welkin rung,  
 In honor of the brave  
 Who on the battle-field have found a  
     grave.

I know that o'er their bones  
 Have grateful hands piled monumental stones.  
 Some of those piles I've seen :  
 The one at Lexington upon the green  
 Where the first blood was shed,  
 And to my country's independence led ;  
 And others on our shore,  
 The " Battle Monument " at Baltimore,

And that on Bunker's Hill.  
 Ay, and abroad a few more famous still :  
 Thy " tomb " Themistocles,  
 That looks out yet upon the Grecian seas,  
 And which the waters kiss

That issue from the gulf of Salamis ;  
 And thine too have I seen,—  
 Thy mound of earth, Patroclus, robed in  
     green,



THE BATTLE MONUMENT.

That like a natural knoll,  
 Sheep climb and nibble over as they stroll,  
 Watched by some turbaned boy,  
 Upon the margin of the plain of Troy.

Such honors grace the bed,  
 I know, whereon the warrior lays his head,  
 And hears, as life ebbs out,  
 The conquered flying, and the conqueror's  
     shout,

But, as his eye grows dim,  
 What is a column or a mound to him ?  
 What to the parting soul,  
 The mellow note of bugles ? What the roll

Of drums? No, let me die  
 Where the blue heaven bends o'er me lovingly,  
 And the soft summer air,  
 As it goes by me, stirs my thin, white  
 hair,  
 And from my forehead dries  
 The death damp as it gathers, and the skies  
 Seem waiting to receive  
 My soul to their clear depths. Or let me leave  
 The world, when round my bed  
 Wife, children, weeping friends, are gathered,  
 And the calm voice of prayer  
 And holy hymning shall my soul prepare,  
 To go and be at rest  
 With kindred spirits, spirits who have blessed  
 The human brotherhood  
 By labors, cares, and counsels for their good.

In my dying hour,  
 When riches, fame, and honor, have no power  
 To bear the spirit up,

Or from my lips to turn aside the cup  
 That all must drink at last,  
 O, let me draw refreshment from the past!  
 Then let my soul run back,  
 With peace and joy, along my earthly track,  
 And see that all the seeds  
 That I have scattered there in virtuous deeds,  
 Have sprung up, and have given,  
 Already, fruits of which to taste in heaven.  
 And though no grassy mound  
 Or granite pile says 'tis heroic ground  
 Where my remains repose,  
 Still will I hope,—vain hope, perhaps,—that  
 those  
 Whom I have striven to bless,—  
 The wanderer reclaimed, the fatherless,—  
 May stand around my grave,  
 With the poor prisoner and the lowest slave,  
 And breathe an humble prayer,  
 That they may die like him whose bones are  
 moldering there.

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SAM WELLER'S VALENTINE.

CHARLES DICKENS.

“I’VE done now,” said Sam, with slight embarrassment; “I’ve been a writin’.”

“So I see,” replied Mr. Weller. “Not to any young ’ooman, I hope, Sammy.”

“Why, it’s no use a sayin’ it ain’t,” replied Sam. “It’s a valentine.”

“A what?” exclaimed Mr. Weller, apparently horror-stricken by the word.

“A valentine,” replied Sam.

“Samivel, Samivel,” said Mr. Weller, in reproachful accents, “I didn’t think you’d ha’ done it. Arter the warnin’ you’ve had o’ your father’s vicious propensities; arter all I’ve said to you upon this here wery subject; arter actually seein’ and bein’ in the company o’ your own mother-in-law, vich I should ha’ thought was a moral lesson as no man could ever ha’ forgotten to his dyin’ day! I didn’t think you’d ha’ done it, Sammy, I didn’t think you’d ha’ done it.” These reflections were too

much for the good old man; he raised Sam's tumbler to his lips and drank off the contents.

"Wot's the matter now?" said Sam.

"Nev'r mind, Sammy," replied Mr. Weller, "it'll be a wery agonizin trial to me at my time o' life, but I'm pretty tough, that's vun consolation, as the wery old turkey remarked ven the farmer said he vos afeerd he should be obliged to kill him for the London market."

"Wot'll be a trial?" inquired Sam.

"To see you married, Sammy; to see you a deluded wictim, and thinkin' in your innocence that it's all wery capital," replied Mr. Weller. "It's a dreadful trial to a father's feelin's, that 'ere, Sammy."

"Nonsense," said Sam, "I ain't a goin' to get married, don't you fret yourself about that. I know you're a judge o' these things; order in your pipe, an' I'll read you the letter—there!"

Sam dipped his pen into the ink to be ready for any corrections, and began with a wery theatrical air—

"'Lovely——'"

"Stop," said Mr. Weller, ringing the bell. "A double glass o' the invariable, my dear."

"Very well, sir," replied the girl, who, with great quickness, appeared, vanished, returned, and *disappeared*.

"They seem to know your ways here," observed Sam.

"Yes," replied his father, "I've been here before, in my time. Go on, Sammy."

"'Lovely creetur,'" repeated Sam.

"'Taint in poetry, is it?" interposed the father.

"No, no," replied Sam.

"Wery glad to hear it," said Mr. Weller. "Poetry's unmat'ral. No man ever talked in poetry 'cept a beadle on boxin' day, or Warren's black-in' or Rowland's oil, or some o' them low fellows. Never you let yourself down to talk poetry, my boy. Begin again, Sammy."

"Mr. Weller resumed his pipe with critical solemnity, and Sam once more commenced and read as follows:

"'Lovely creetur' i feel myself a damned'!"—

"That ain't proper," said Mr. Weller, taking his pipe from his mouth.

"No: it ain't damned," observed Sam, holding the letter up to the light, "it's 'shamed,' there's a blot there; 'i feel myself ashamed.'"

"Wery good," said Mr. Weller. "Go on."

"'Feel myself ashamed, and completely cir—. I forget wot this

'ere word is," said Sam, scratching his head with the pen, in vain attempts to remember.

"Why don't you look at it, then?" inquired Mr. Weller.

"So I *am* a lookin' at it," replied Sam, "but there's another blot: here's a 'c,' and a 'i,' and a 'd.'"

"Circumwented, p'rhaps," suggested Mr. Weller.

"No, it aint that," said Sam: "'circumscribed,' that's it."

"That aint as good a word as circumwented, Sammy," said Mr. Weller, gravely.

"Think not?" said Sam.

"Nothin' like it," replied his father.

"But don't you think it means more?" inquired Sam.

"Vell, p'rhaps it's a more tenderer word," said Mr. Weller, after a few moments' reflection. "Go on, Sammy."

"'Feel myself ashamed and completely circumscribed in a dressin' of you, for you *are* a nice gal and nothin' but it.'"

"That's a very pretty sentiment," said the elder Mr. Weller, removing his pipe to make way for the remark.

"Yes, I think it's rayther good," observed Sam, highly flattered.

"Wot I like in that 'ere style of writin'," said the elder Mr. Weller, "is, that there ain't no callin' names in it—no Wenuses, nor nothin' o' that kind; wot's the good o' callin' a young 'ooman a Venus or a angel, Sammy?"

"Ah! wot indeed?" replied Sam.

"You might just as vell call her a griffin, or a unicorn, or a king's arms at once, which is very vell known to be a collection o' fabulous animals," added Mr. Weller.

"Just as well," replied Sam.

"Drive on, Sammy," said Mr. Weller.

Sam complied with the request, and proceeded as follows: his father continuing to smoke, with a mixed expression of wisdom and complacency, which was particularly edifying.

"'Afore i see you i thought all women was alike.'"

"So they are," observed the elder Mr. Weller, parenthetically.

"'But now,'"

continued Sam, "'now I find wot a reg'lar soft-headed, ink-red'leas turnip i must ha' been, for there ain't nobody like you, though i like you better than nothin' at all.' I thought it best to make that rayther strong," said Sam, looking up.

Mr. Weller nodded approvingly, and Sam resumed.

“So i take the privilage of the day, Mary, my dear,—as the gen’lem’n in difficulties did, ven he valked out of a Sunday,—to tell you that the first and only time i see you your likeness vos took on my hart in much quicker time and brighter colors than ever a likeness was taken by the profeel macheen (wich p’rhaps you may have heerd on Mary my dear), altho’ it *does* finish a portrait and put the frame and glass on complete with a hook at the end to hang it up by, and all in two minutes and a quarter.’”

“I am afeerd that werges on the poetical, Sammy,” said Mr. Weller, dubiously.

“No it don’t,” replied Sam, reading on very quickly to avoid contesting the point.

“Except of me Mary my dear as your valentine, and think over what I’ve said. My dear Mary I will now conclude.’ That’s all,” said Sam.

“That’s rayther a sudden pull-up, ain’t it, Sammy?” inquired Mr. Weller.

“Not a bit on it,” said Sam: “she’ll vish there vos more, and that’s the great art o’ letter writin’.”

“Well,” said Mr. Weller, “there’s somethin’ in that: and I vish your Mother-in-law ’ud only conduct her conversation on the same gen-teel principle. Ain’t you a goin’ to sign it?”

“That’s the difficulty,” said Sam: “I don’t know what *to* sign it.”

“Sign it—Veller,” said the oldest surviving proprietor of that name.

“Won’t do,” said Sam. “Never sign a valentine with your own name.”

“Sign it Pickwick then,” said Mr. Weller: “it’s a verry good name, and a easy one to spell.”

“The verry thing,” said Sam. “I *could* end with a werse: what do you think?”

“I don’t like it, Sam,” rejoined Mr. Weller. “I never know’d a respectable coachman as wrote poetry, ’cept one as made an affectin’ copy o’ worses the night afore he vos hung for a highway robbery, and *he* vos only a Cambervell man, so even that’s no rule.”

But Sam was not to be dissuaded from the poetical idea that had occurred to him, so he signed the letter—

“Your love-sick  
Pickwick.”



*SHERIDAN'S RIDE.*

THOMAS BUCHANAN READ.

**U**P from the South at break of day,  
 Bringing to Winchester fresh dismay,  
 The affrighted air with a shudder  
 bore,

Like a herald in haste, to the chief  
 ten's door,

The terrible grumble, and rumble, and roar,  
 Telling the battle was on on a more,  
 And Sheridan twenty miles away

And wlier, all these billows of war  
 Thundered along the horizon bar  
 As a louder yet into Winchester rolled

The roar of that red sea uncontrolled,  
 Making the blood of the listener cold,  
 As he thought of the stake in that fiery fray  
 And Sheridan twenty miles away

But there is a road from Winchester town,  
 A good, broad highway leading down,  
 And there through the flush of the morning  
 light

A steed as black as the steeds of night,  
 Was seen to pass, as with eagle flight  
 As if he knew the terrible need,  
 He stretched away at his utmost speed;

Hills rose and fell, but his heart was gay,  
With Sheridan fifteen miles away.

Still sprung from those swift hoofs, thunder-  
ing South,  
The dust, like smoke from the cannon's  
mouth;  
Or the trail of a comet, sweeping faster and  
faster,  
Foreboding to traitors the doom of disaster.  
The heart of the steed, and the heart of the  
master  
Were beating like prisoners assaulting their  
walls,  
Impatient to be where the battle-field calls;  
Every nerve of the charger was strained to  
full play,  
With Sheridan only ten miles away.

Under his spurning feet, the road  
Like an arrowy Alpine river flowed,  
And the landscape sped away behind  
Like an ocean flying before the wind,  
And the steed, like a bark fed with furnace ire,  
Swept on, with his wild eye full of fire.  
But lo! he is nearing his heart's desire;  
He is snuffing the smoke of the roaring fray,  
And Sheridan only five miles away.

The first that the General saw were the groups  
Of stragglers, and the retreating troops:  
What was done,—what to do,—a glance told  
him both,  
And striking his spurs with a terrible oath,  
He dashed down the line, 'mid a storm of  
huzzas,  
And the wave of retreat checked its course  
there, because  
The sight of the master compelled it to pause.  
With foam and with dust the black charger  
was gray;  
By the flash of his eye, and his red nostril's  
play,  
He seemed to the whole great army to say,  
"I've brought you Sheridan all the way,  
From Winchester down to save the day!"

Hurrah, hurrah for Sheridan!  
Hurrah, hurrah for horse and man!  
And when their statues are placed on high,  
Under the dome of the Union sky,—  
The American soldier's Temple of Fame,  
There with the glorious General's name  
Be it said in letters both bold and bright:  
"Here is the steed that saved the day  
By carrying Sheridan into the fight,  
From Winchester,—twenty miles away!"

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GOD.

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FROM THE RUSSIAN OF DERZHAVIN.



THOU eternal One! whose presence  
bright  
All space doth occupy, all motion  
guide;  
Unchang'd through time's all-devasta-  
ting flight!  
Thou only God! There is no God  
beside!  
Being above all beings! Three-in one!  
Whom none can comprehend, and none  
explore;  
Who fill'st existence with Thyself alone;  
Embracing all—supporting—ruling o'er—  
Being whom we call God—and know no  
more!

In its sublime research, philosophy  
May measure out the ocean deep—may  
count  
The sands, or the sun's rays—but God! for  
Thee  
There is no weight nor measure;—none can  
mount  
Up to Thy mysteries. Reason's brightest  
spark,  
Though kindled by Thy light, in vain would  
try  
To trace Thy counsels, infinite and dark.  
And thought is lost ere thought can soar so  
high—  
E'en like past moments in eternity.

Thou from primeval nothingness didst call,  
 First chaos, then existence;—Lord! on Thee  
 Eternity had its foundation;—all  
 Sprung forth from Thee;—of light, joy,  
 harmony,  
 Sole origin;—all life, all beauty, Thine.  
 Thy word created all, and doth create;  
 Thy splendor fills all space with rays divine;  
 Thou art, and wert, and shalt be! Glorious,  
 Life-giving, life-sustaining Potentate!

Thy chains the unmeasured universe  
 surround;  
 Upheld by Thee; by Thee inspired with  
 breath!  
 Thou the beginning with the end hast  
 bound,  
 And beautifully mingled life and death!  
 As sparks mount upward from the fiery blaze  
 So suns are born, so worlds spring forth from  
 Thee,  
 And as the spangles in the sunny rays  
 Shine round the silver snow, the pageantry  
 Of heaven's bright army glitters in Thy  
 praise.

A million torches lighted by Thy hand  
 Wander unvaried through the blue abyss;  
 They own Thy power, accomplish Thy com-  
 mand,  
 All gay with life, all eloquent with bliss.  
 What shall we call them? Pyres of crystal  
 light—  
 A glorious company of golden streams—  
 Lamps of celestial ether burning bright—  
 Suns lighting systems with their joyful  
 beams!  
 But Thou to these art as the noon to night,

Ye! as a drop of water in the sea,  
 All this magnificence in Thee is lost;  
 What are ten thousand worlds compared to  
 Thee?  
 And what am I then? Heaven's unnum-  
 bered host,  
 Though multiplied by myriad and arrayed  
 In all the glory of sublimest thought,  
 I but an atom in the balance weighed  
 Against Thy greatness, — as a spider brought

Against infinity! What am I then?  
 Naught!  
 Naught! But the effluence of Thy light  
 Divine,  
 Pervading worlds, hath reached my bosom,  
 too;  
 Yes, in my spirit doth Thy Spirit shine,  
 As shines the sunbeam in a drop of dew.

Naught! but I live, and on hope's pinions  
 fly  
 Eager toward Thy presence; for in Thee  
 I live, and breathe, and dwell; aspiring  
 high  
 Even to the throne of Thy Divinity,  
 I am O God! and surely Thou must be!  
 Thou art! directing, guiding all! Thou art!  
 Direct my understanding then to Thee.  
 Control my spirit, guide my wandering  
 heart;  
 Though but an atom midst immensity,  
 Still I am something, fashioned by Thy  
 hand!  
 I hold a middle rank, 'twixt heaven and  
 earth,  
 On the last verge of mortal being stand,  
 Close to the realm where angels have their  
 birth,  
 Just on the boundaries of the spirit-land!  
 The chain of being is complete in me;  
 In me is matter's last gradation lost,  
 And the next step is spirit—Deity!  
 I can command the lightning, and am dust!  
 A monarch, and a slave; a worm, a god!  
 Whence came I here, and how? so marvel-  
 ously  
 Constructed and conceived? Unknown!  
 this clod  
 Lives surely through some higher energy;  
 For from itself alone it could not be!  
 Creator, yes! Thy wisdom and Thy word  
 Created me! Thou source of life and good!  
 Thou Spirit of my spirit, and my Lord!  
 Thy light, Thy love, in the bright plenitude,  
 Filled me with an immortal soul to spring  
 Over the abyss of death, and bade it wear  
 The garment of eternal day, and wing  
 Its heavenly flight beyond the little sphere,  
 Even to its source — to Thee—its author there  
 O thoughts ineffable! O visions blest!





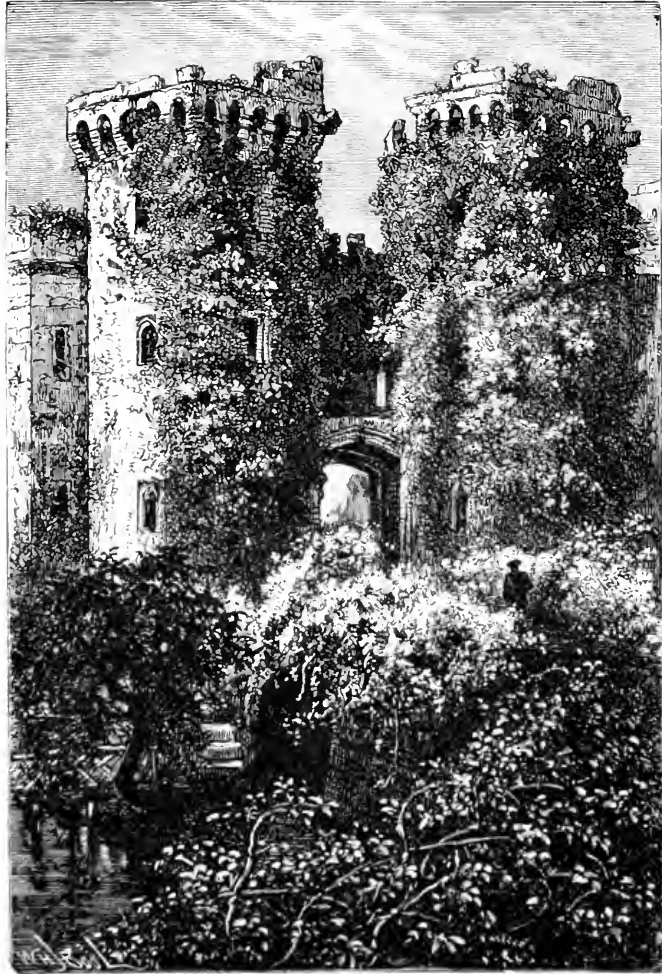
She turned her head from the lattice, as if unable longer to endure a sight so terrible.

"Look forth again, Rebecca," said Ivanhoe, mistaking the cause of her retiring: "the archery must in a degree have ceased; for they are now fighting hand to hand.—Look, there is now less danger."

Rebecca again looked forth and almost immediately exclaimed, "Holy prophets of the law! Front-de-Bœuf and the Black Knight fight on the beach hand to hand, amid the roar of their followers, who watch the progress of the strife. Heaven strike with the cause of the oppressed and of the captive!" She then uttered a loud shriek, and exclaimed, "He is down!—he is down!"

"Who is down?" cried Ivanhoe.

"The Black Knight," answered Rebecca, faintly; then instantly again shouted with joyful eagerness—"But no—but no!—the name of the Lord of hosts be blessed!—he is on foot again, and fights as if there were



THE ANCIENT STRONGHOLD

twenty men's strength in his single arm—His sword is broken—he snatches an axe from a yeoman—he presses Front-de-Bœuf with blow on blow—The giant stoops and totters like an oak under the steel of the woodman—he falls—he falls!"

"Front-de-Bœuf?" exclaimed Ivanhoe.

"Front-de-Bœuf!" answered the Jewess; "his men rush to the rescue, headed by the haughty Templar—their united force compels the champion to pause—They drag Front-de-Bœuf within the walls."

"The assailants have won the barriers, have they not?" said Ivanhoe.

"They have—they have!" exclaimed Rebecca "and they press the besieged hard upon the outer wall; some plant ladders, some swarm like bees, and endeavor to ascend upon the shoulders of each other—down go stones, beams, and trunks of trees upon their heads, and as fast as they bear the wounded to the rear, fresh men supply their places in the assault.—Great God! hast thou given men thine own image, that it should be thus cruelly defaced by the hands of their brethren!"

"Think not of that," said Ivanhoe; "this is no time for such thoughts—Who yield?—who push their way?"

"The ladders are thrown down," replied Rebecca, shuddering; "the soldiers lie grovelling under them like crushed reptiles—The besieged have the better."

"Saint George strike for us!" exclaimed the knight; "do the false yeomen give way?"

"No!" exclaimed Rebecca, "they bear themselves right yeomanly—the Black Knight approaches the postern with his huge axe—the thundering blows which he deals, you may hear them above all the din and shouts of the battle—Stones and beams are hailed down on the bold champion—he regards them no more than if they were thistle-down or feathers!"

"By Saint John of Acre," said Ivanhoe, raising himself joyfully on his couch, "methought there was but one man in England that might do such a deed!"

"The postern gate shakes," continued Rebecca; "it crashes—it is splintered by his blows—they rush in—the outwork is won—Oh, God!—they hurl the defenders from the battlements—they throw them into the moat—O men, if ye be indeed men, spare them that can resist no longer!"

"The bridge—the bridge which communicates with the castle—have they won that pass?" exclaimed Ivanhoe.

“No,” replied Rebecca, “the Templar has destroyed the plank on which they crossed—few of the defenders escaped with him into the castle—the shrieks and cries which you hear tell the fate of the others—Alas! I see it is still more difficult to look upon victory than upon battle.”



*THE LAST LEAF.*

OLIVER WENDELL HOLMES.



SAW him once before,  
As he passed by the door,  
And again  
The pavement stones resound  
As he totters o'er the ground  
With his cane.

They say that in his prime,  
Ere the pruning knife of time  
Cut him down,  
Not a better man was found  
By the crier on his round  
Through the town.

But now he walks the streets,  
And he looks at all he meets  
So forlorn ;  
And he shakes his feeble head,  
That it seems as if he said,  
" They are gone."

The mossy marbles rest  
On the lips that he has pressed  
In their bloom ;  
And the names he loved to hear  
Have been carved for many a year  
On the tomb.

My grandmamma has said—  
Poor old lady ! she is dead  
Long ago—  
That he had a Roman nose,  
And his cheek was like a rose  
In the snow.

But now his nose is thin,  
And it rests upon his chin,  
Like a staff ;  
And a crook is in his back,  
And a melancholy crack  
In his laugh.

I know it is a sin  
For me to sit and grin  
At him here,  
But the old three-cornered hat,  
And the breeches,—and all that,  
Are so queer !

And if I should live to be  
The last leaf upon the tree  
In the spring,  
Let them smile, as I do now,  
At the old forsaken bough  
Where I cling.

## JOHN JANKIN'S SERMON.



THE minister said last night, says he,  
" Don't be afraid of givin' ;  
If your life ain't nothin' to other  
folks,  
Why what's the use of livin' ?"  
And that's what I say to my wife,  
says I,  
" There's Brown, that mis'erable sin-  
ner,  
He'd sooner a beggar would starve, than  
give  
A cent towards buyin' a dinner."

I tell you our minister's prime, he is,  
But I couldn't quite determine,  
When I heard him givin' it right and left,  
Just who was hit by the sermon.  
Of course there couldn't be no mistake,  
When he talked of long-winded prayin',  
For Peters and Johnson they sot and  
scowled  
At every word he was sayin'.

And the minister he went on to say,  
" Ther's various kinds of cheatin'

And religion's as good for every day  
As it is to bring to meetin'.  
I don't think much of a man that gives  
The loud Amens at my preachin',  
And spends his time the followin' week  
In cheatin' and overreachin'."

I guess that dose was bitter  
For a man like Jones to swaller ;  
But I noticed he didn't open his mouth,  
Not once, after that, to holler.  
Hurrah, says I, for the minister—  
Of course I said it quiet—  
Give us some more of this open talk ;  
It's very refreshin' diet.

The minister hit 'em every time,  
And when he spoke of fashion,  
And a-riggin' out in bows and things,  
As woman's rulin' passion,  
And a-comin' to church to see the styles,  
I couldn't help a-winkin'  
And a nudgin' my wife, and, says I, " That's  
"on"  
And I guess it sot her thinkin'.

Says I to myself, that sermon's pat;  
 But man is a queer creation;  
 And I'm much afraid that most o' the folks  
 Wouldn't take the application.  
 Now, if he had said a word about  
 My personal mode o' sinnin',  
 I'd have gone to work to right myself,  
 And not set there a-grinnin'.

Just then the minister says, says he,  
 "And now I've come to the fellers  
 Who've lost this shower by usin' their  
 friends  
 As a sort o' moral umbrellers.

Go home," says he, "and find your faults  
 Instead of huntin' your brothers'.  
 Go home," he says, "and wear the coats  
 You've tried to fit on others."

My wife she nudged, and Brown he winked  
 And there was lots o' smilin',  
 And lots o' lookin' at our pew;  
 It sot my blood a-bilin'.  
 Says I to myself, our minister  
 Is gettin' a little bitter;  
 I'll tell him when meetin's out, that I  
 Ain't at all that kind of a critter.

### THE MODEL CHURCH.

JOHN H. YATES.

**W**ELL wife, I've found the *model* church  
 —I worshipped there to-day!  
 It made me think of good old times  
 before my hair was gray.  
 The meetin' house was fix'd up more  
 than they were years ago,  
 But then I felt when I went in it  
 wasn't built for show.

The sexton didn't seat me away back by the  
 door;

He knew that I was old and deaf, as well as  
 old and poor;

He must have been a Christian, for he led me  
 through

The long aisle of that crowded church, to find  
 a place and pew

I wish you'd heard that singin'—it had the  
 old time ring;

The preacher said, with trumpet voice, "Let  
 all the people sing!"

The tune wa' Coronation, and the music up-  
 ward rolled,

Till I thought I heard the angels striking all  
 their harps of gold

My deafness seemed to melt away, my spirit  
 caught the fire;

I joined my feeble, trembling voice with that  
 melodious choir,  
 And sang as in my youthful days, "Let an-  
 gels prostrate fall,  
 Bring forth the royal diadem, and crown Him  
 Lord of all."

I tell you, wife, it did me good to sing that  
 hymn once more;

I felt like some wrecked mariner who gets a  
 glimpse of shore;

I almost wanted to lay down this weather-  
 beaten form,

And anchor in the blessed port forever from  
 the storm.

*The preachin'!* Well, I can't just tell all the  
 preacher said;

I know it wasn't written; I know it wasn't  
 read;

He hadn't time to read it, for the lightnin' of  
 his eye

Went flashin' along from pew to pew, nor pas-  
 sed a sinner by.

The sermon wasn't flowery, 'twas simple gos-  
 pel truth;

It fitted poor old men like me, it fitted the  
 young.

<p>'Twas full of consolation for weary hearts that bleed ;</p> <p>'Twas full of invitations to Christ, and not to creed.</p> <p>The preacher made sin hideous in Gentiles and in Jews ;</p> <p>He shot the golden sentences down in the finest pews,</p> <p>And—though I can't see very well—I saw the falling tear</p> <p>That told me hell was someways off, and heav- en very near.</p> <p>How swift the golden moments fled within that holy place!</p> <p>How brightly beamed the light of heaven from every happy face!</p> <p>Again I longed for that sweet time when friend shall meet with friend,</p>	<p>“Where congregations ne'er break up, and Sabbaths have no end,”</p> <p>I hope to meet that minister—that congrega- tion too—</p> <p>In that dear home beyond the stars that shine from heaven's blue.</p> <p>I doubt not I'll remember, beyond life's even- ing gray,</p> <p>That happy hour of worship in that model church to-day.</p> <p>Dear wife, the fight will soon be fought, the victory be won ;</p> <p>The shining goal is just ahead: the race is nearly run.</p> <p>O'er the river wear, nearin', they are throug- in' to the shore</p> <p>To shout our safe arrival where the weary weep no more.</p>
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*THE REST OF THE JUST.*

RICHARD BAXTER.

**R**EST! how sweet the sound! It is melody to my ears! It lies as a  
reviving cordial at my heart, and from thence sends forth lively  
spirits which beat through all the pulses of my soul! Rest, not as  
the stone that rests on the earth, nor as this flesh shall rest in the  
grave, nor such a rest as the carnal world desires. O blessed rest!  
when we rest not day and night saying, “Holy, holy, holy, Lord  
God Almighty:” when we shall rest from sin, but not from worship; from  
suffering and sorrow, but not from joy! O blessed day! when I shall rest  
with God! when I shall rest in the bosom of my Lord! when my perfect  
soul and body shall together perfectly enjoy the most perfect God! when  
God, who is love itself, shall perfectly love me, and rest in this love to me,  
as I shall rest in my love to Him; and rejoice over me with joy, and joy  
over me with singing, as I shall rejoice in Him!

This is that joy which was procured by sorrow, that crown which was  
procured by the Cross. My Lord wept that now my tears might be wiped  
away; He bled that I might now rejoice; he was forsaken that I might  
not now be forsook; He then died that I might now live. O free mercy,  
that can exalt so vile a wretch! Free to me, though dear to Christ: free  
grace that hath chosen me, when thousands were forsaken. This is not

like our cottages of clay, our prisons, our earthly dwellings. This voice of joy is not like our old complaints, our impatient groans and sighs; nor this melodious praise like the scoffs and revilings, or the oaths and curses, which we heard on earth. This body is not like that we had, nor this soul like the soul we had, nor this life like the life we lived. We have changed our place and state, our clothes and thoughts, our looks, language, and company. Before, a saint was weak and despised; but now, how happy and glorious a thing is a saint! Where is now their body of sin, which wearied themselves and those about them? Where are now our different judgments, reproachful names, divided spirits, exasperated passions, strange looks, uncharitable censures? Now are all of one judgment, of one name, of one heart, house and glory. O sweet reconciliation! happy union!

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*A PATRIOT'S LAST APPEAL.*

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ROBERT EMMET.

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**N**ET no man dare, when I am dead, to charge me with dishonor. I would not have submitted to a foreign oppressor, for the same reason that I would resist the present domestic oppressor. In the dignity of freedom, I would have fought on the threshold of my country, and its enemy should only enter by passing over my lifeless corpse. And am I, who lived but for my country, and who have subjected myself to the dangers of a jealous and watchful oppressor, and the bondage of the grave, only to give my countrymen their rights, and my country its independence—am I to be loaded with calumny, and not suffered to resent or repel it? No, God forbid!

If the spirits of the illustrious dead participate in the concern and cares of those who are dear to them in this transitory life, O ever-dear and venerable shade of my departed father, look down with scrutiny upon the conduct of your suffering son, and see if I have ever for a moment deviated from those principles of morality and patriotism which it was your care to instil into my youthful mind, and for which I am now to offer up my life.

My lords, you are impatient for the sacrifice—the blood which you seek is not congealed by the artificial terrors that surround your victim; it circulates warmly and unruffled through the channels which God created for nobler purposes, but which you are bent to destroy for purposes so grievous that they cry to Heaven. Be ye patient! I have but a few words more to say. I am going to my cold and silent grave; my lamp of



life is nearly extinguished; my race is run, the grave opens to receive me, and I sink into its bosom! I have but one request to ask at my departure from this world; it is the charity of its silence! Let no man write my epitaph; for as no man who knows my motives dare now vindicate them, let not prejudice or ignorance asperse them. Let them and me repose in obscurity and peace, and my tomb remain uninscribed, until other times and other men can do justice to my character. When my country takes her place among the nations of the earth—then, and not till then, let my epitaph be written. I HAVE DONE.

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THE LAW OF DEATH.

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JOHN HAY.

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**T**HE song of Kilvany. Fairest she  
 In all the land of Savathi.  
 She had one child, as sweet and gay  
 And dear to her as the light of day.  
 She was so young, and he so fair,  
 The same bright eyes and the same  
 dark hair,  
 To see them by the blossomy way  
 They seemed two children at their  
 play.

There came a death-dart from the sky,  
 Kilvany saw her darling die.  
 The glimmering shades his eye invades,  
 Out of his cheeks the red bloom fades;  
 His warm heart feels the icy chill.  
 The round limbs shudder and are still.  
 And yet Kilvany held him fast  
 Long after life's last pulse was past,  
 As if her kisses could restore  
 The smile gone out forevermore.

But when she saw her child was dead  
 She scattered ashes on her head,  
 And seized the small corpse, pale and sweet,  
 And rushing wildly through the street,  
 She sobbing fell at Buddha's feet.

"Master! all-helpful! help me now!  
 Here at thy feet I humbly bow.  
 Have mercy, Buddha! help me now!"  
 She groveled on the marble floor,

And kissed the dead child o'er and o'er;  
 And suddenly upon the air  
 There fell the answer to her prayer:  
 "Bring me to-night a Lotus, tied  
 With thread from a house where none has  
 died."

She rose and laughed with thankful joy,  
 Sure that the God would save her boy.  
 She found a Lotus by the stream;



She plucked it from its noonday dream,  
 And then from door to door she fared,  
 To ask what house by death was spared.  
 Her heart grew cold to see the eyes  
 Of all dilate with slow surprise.

"Kilvany, thou hast lost thy head;  
 Nothing can help a child that's dead.  
 There stands not by the Ganges' side  
 A house where none hath ever died."  
 Thus through the long and weary day,  
 From every door she bore away,  
 Within her heart, and on her arm,  
 A heavy load, a deeper harm,  
 By gates of gold and ivory,  
 By wattle huts of poverty,  
 The same refrain heard poor Kilvany,

*The living are few—the dead are many.*  
 The evening came, so still and fleet,  
 And overtook her hurrying feet,  
 And, heart-sick, by the sacred fane  
 She fell, and prayed the God again.

She sobbed and beat her bursting breast:  
 "Ah! thou hast mocked me! Mightiest!  
 Lo! I have wandered far and wide—  
 There stands no house where none hath  
 died."

### A SONG FOR HEARTH AND HOME.

WILLIAM R. DURYEA.

**D**ARK is the night, and fitful and drear-  
 ily  
 Rushes the wind like the waves of  
 the sea;  
 Little care I, as here I sit cheerily,  
 Wife at my side and my baby on knee,  
 King, king, crown me the king,  
 Home is the kingdom, and Love is  
 the king!

Flashes the firelight upon the dear faces,  
 Dearer and dearer and onward we go,  
 Forces the shadow behind us, and places  
 Brightness around us with warmth in the  
 glow  
 King, king, crown me the king,  
 Home is the kingdom, and Love is the  
 king!

Flashes the lovelight, increasing the glory,  
 Beaming from bright eyes with warmth of  
 the soul,  
 Telling of trust and content the sweet story,  
 Lifting the shadows that over us roll,  
 King, king, crown me the king;  
 Home is the kingdom and Love is the  
 king!

Richer than miser with perishing treasure,  
 Served with a service no conquest could  
 bring,  
 Happy with fortune that words cannot meas-  
 ure,  
 Light hearted I on the hearthstone can sing,  
 King, king, crown me the king;  
 Home is the kingdom, and Love is the  
 king.

### WIDOW BEDOTT TO ELDER SNIFFLES.

**R**EVEREND sir, I do declare  
 It drives me most to frenzy  
 To think of you a lying there  
 Deen sick with influenzy.  
 A body'd thought it wa' enough  
 To mourn your wife's departer,  
 Without such trouble as this ere  
 To come a fillerin' arter.

But sickness and affliction  
 Are sent by a wise creation,  
 And always ought to be underwent  
 By patience and resignation.

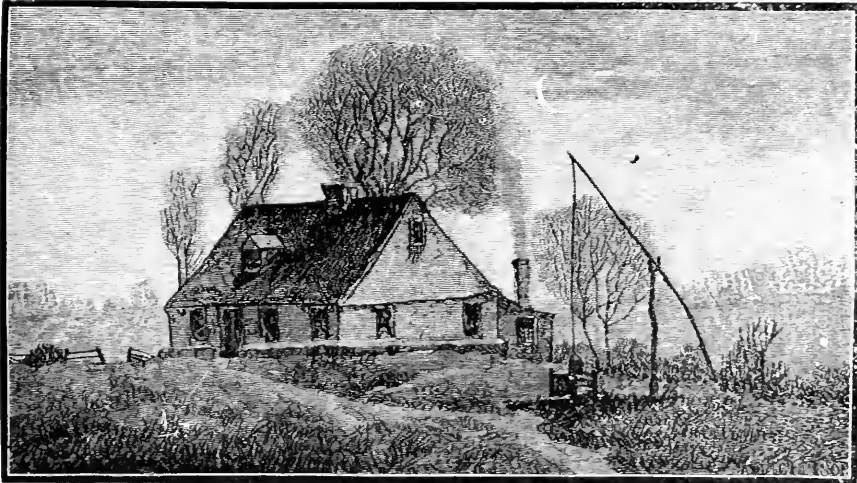
O I could to your bedside fly,  
 And wipe your weeping eyes,  
 And do my best to cheer you up,  
 If't wouldn't create surprise.

It's a world of trouble we tarry in,  
 But, Elder, don't despair;  
 That you may soon be movin' again  
 Is constantly my prayer.

Both sick and well, you may depend  
 You'll never be forgot  
 By your faithful and affectionate friend,  
 PRISCILLA POOL BEDOTT.

*THE LAUGH OF A CHILD.*

**L**OVE it, I love it, the laugh of a child,  
 Now rippling and gentle, now merry  
 and wild;  
 Ringing out on the air with its inno-  
 cent gush, [hush;  
 Like the trill of a bird at the twilight's soft  
 Floating off on the breeze, like the tones of a  
 bell,  
 Or the music that dwells on the heart of a  
 shell;  
 Oh! the laugh of a child, so wild and so free  
 Is the merriest sound in the world for me.



*THE OLD OAKEN BUCKET.*

SAMUEL WOODWORTH.

**N**OW dear to this heart are the scenes  
 of my childhood.  
 When fond recollection presents  
 them to view!  
 The orchard, the meadow, the deep-  
 tangled wild-wood  
 And every loved spot which my in-  
 fancy knew:—  
 The wide-spreading pond, and the mill which  
 stood by it,  
 The bridge, and the rock where the cat  
 anaet fell;  
 The cot of my father, the dairy-house nigh  
 it,  
 And e'en the rude bucket which hung in  
 the well.  
 The old oaken bucket, the iron-bound  
 bucket,  
 The moss-covered bucket which hung in the  
 well.

<p>That moss-covered vessel I hail as a treasure;          For often, at noon, when returned from the field,          I found it the source of an exquisite pleasure,          The purest and sweetest that nature can yield.          How ardent I seized it, with hands that were glowing!          And quick to the white pebbled bottom it fell;          Then soon, with the emblem of truth overflowing,          And dripping with coolness, it rose from the well;          The old oaken bucket, the iron-bound bucket,          The moss-covered bucket, arose from the well.</p>	<p>How sweet from the green mossy brim to receive it,          As, poised on the curb, it inclined to my lips!          Not a full blushing goblet could tempt me to leave it,          Though filled with the nectar that Jupiter sips.          And now, far removed from the loved situation,          The tear of regret will intrusively swell,          As fancy reverts to my father's plantation,          And sighs for the bucket which hangs in the well;          The old oaken bucket, the iron-bound bucket,          The moss-covered bucket which hangs in the well.</p>
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### DRESS REFORM.

T. DE WITT TALMAGE.

**A** CONVENTION has recently been held in Vineland, attended by the women who are opposed to extravagance in dress. They propose, not only by formal resolution, but by personal example, to teach the world lessons of economy by wearing less adornment and dragging fewer yards of silk. We wish them all success, although we would have more confidence in the movement if so many of the delegates had not worn bloomer dresses. Moses makes war upon that style of apparel in Deuteronomy xxii. 5: "The woman shall not wear that which pertaineth unto man." Nevertheless we favor every effort to stop the extravagant use of dry goods and millinery.

We have, however, no sympathy with the implication that women are worse than men in this respect. Men wear all they can without interfering with their locomotion, but man is such an awkward creature he cannot find any place on his body to hang a great many fineries. He could not get round in Wall Street with eight or ten frounces and a big handled parasol, and a mountain of back hair. Men wear less than women, not because they are more moral, but because they cannot stand it. As it is, many of our young men are padded to a superlative degree, and have corns and bunions on every separate toe from wearing tight shoes.

Neither have we any sympathy with the implication that the present

is worse than the past in matters of dress. Compare the fashion-plates of the seventeenth century with the fashion-plates of the nineteenth, and you decide in favor of our day. The women of Isaiah's time beat anything now. Do we have the kangaroo fashion Isaiah speaks of—the daughters who walked forth with "stretched forth necks"? Talk of hoops! Isaiah speaks of women with "round tires like the moon." Do we have hot irons for curling our hair? Isaiah speaks of "wimples and crisping pins." Do we sometimes wear glasses astride our nose, not because we are near-sighted, but for beautification? Isaiah speaks of the "glasses, and the earrings, and the nose jewels." The dress of to-day is far more sensible than that of a hundred or a thousand years ago.

But the largest room in the world is room for improvement, and we would cheer on those who would attempt reformation either in male or female attire. Meanwhile, we rejoice that so many of the pearls, and emeralds, and amethysts, and diamonds of the world are coming into the possession of Christian women. Who knows but the spirit of consecration may some day come upon them, and it shall be again as it was in the time of Moses, that for the prosperity of the house of the Lord the women may bring their bracelets, and earrings, and tablets, and jewels? The precious stones of earth will never have their proper place till they are set around the Pearl of Great Price.

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*LORD ULLIN'S DAUGHTER.*

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THOMAS CAMPBELL.

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<p>CHIEFTAIN to the Highlands bound,          Cries, "Boatman, do not tarry!"          And I'll give thee a silver pound          To row us o'er the ferry."            "Now who be ye, would cross Loch-          gyle,          This dark and stormy water?"          "O, I'm the chief of Uva's isle,          And this Lord Ullin's daughter,            "And fast before her father's men          Three days we've fled together;          For should he find us in the glen,          My blood would stain the heather.            "His horsemen hard behind us ride:          Should they our steps discover,</p>	<p>Then who will cheer my bonny bride          When they have slain her lover?—            Out spoke the hardy Highland wight,          "I'll go, my chief—I'm ready,          It is not for your silver bright,          But for your winsome lady."            "And by my word! the bonny bird          In danger shall not tarry;          So though the waves are raging white,          I'll row you o'er the ferry."            By this the storm grew loud again;          The water wrath was shaking;          And in the scowl of heaven each face          Grew dark as they were speaking.</p>
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But still as wilder blew the wind,  
 And as the night grew drearer,  
 Adown the glen rode armed men—  
 Their trampling sounded nearer.

The boat has left a stormy land,  
 A stormy sea before her—  
 When, oh! too strong for human hand,  
 The tempest gathered o'er her.



"O, haste thee, haste," the lady cried,  
 "Though tempests round us gather,  
 I'll meet the raging of the tide,  
 But not an angry father."

And still they rowed amidst the roar  
 Of waters fast prevailing;  
 Lord Ullin reached that fatal shore;  
 His wrath was changed to wailing.

For sore dismayed, through storm and shade " And I'll forgive your Highland chief,  
His child he did discover; My daughter!—Oh, my daughter!"  
One lovely hand she stretched for aid,  
And one was round her lover. 'Twas vain:—the loud waves lashed the shore,  
Return or aid preventing:  
'Come back! come back!' he cried in grief, The waters wild went o'er his child,  
And he was left lamenting.  
Across this stormy water;

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*PER PACEM AD LUCEM.*

ADELAIDE ANNE PROCTOR.

**I** DO not ask, O Lord! that life may be I do not ask, O Lord, that Thou shouldst  
A pleasant road; shed  
I do not ask that Thou wouldst take Full radiance here;  
from me Give but a ray of peace, that I may tread  
Aught of its load; Without a fear.  
I do not ask that flowers should always  
spring I do not ask my cross to understand,  
Beneath my feet; My way to see,—  
I know too well the poison and the sting Better in darkness just to feel Thy hand,  
Of things too sweet. And follow Thee.  
For one thing only, Lord, dear Lord! I plead: Joy is like restless day, but peace divine  
Lead me aright— Like quiet night.  
Though strength should falter, and though heart should bleed— Lead me, O Lord, till perfect day shall  
Through Peace to Light. shine.  
Through Peace to Light.

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*ANNABEL LEE.*

EDGAR ALLAN POE.

**I**T was many and many a year ago, But we loved with a love that was more than  
In a kingdom by the sea, love,  
That a maiden lived, whom you may I lend my Annabel Lee—  
know, With a love that the winged seraphs of  
By the name of Annabel Lee; heaven  
And this maiden she lived with no other Coveted her and me  
thought  
Than to love, and be loved by me. And this was the reason that long ago,  
In this kingdom by the sea,  
I was a child, and she was a child, A wind blew out of a cloud, chilling  
In this kingdom by the sea; My beautiful Annabel Lee;

So that her high-born kinsmen came,  
 And bore her away from me,  
 To shut her up in a sepulchre,  
 In this kingdom by the sea.

The angels, not so happy in heaven,  
 Went envying her and me,  
 Yes! that was the reason (as all men know)  
 In this kingdom by the sea,  
 That the wind came out of the cloud by  
 night,  
 Chilling and killing my Annabel Lee.

But our love it was stronger by far than the  
 love  
 Of those who were older than we,  
 Of many far wiser than we:

And neither the angels in heaven above,  
 Nor the demons down under the sea,  
 Can ever dissever my soul from the soul  
 Of the beautiful Annabel Lee.

For the moon never beams without bringing  
 me dreams  
 Of the beautiful Annabel Lee,  
 And the stars never rise but I feel the bright  
 eyes  
 Of the beautiful Annabel Lee,  
 And so, all the night-tide I lie down by the  
 side  
 Of my darling, my darling, my life, and my  
 bride,  
 In her sepulchre there by the sea,  
 In her tomb by the sounding sea.

### THE FIRE-BELL'S STORY.

GEORGE L. CATLIN.

**D**ONG—Dong—the bells rang out  
 Over the housetops; and then a shout  
 Of "Fire!" came echoing up the  
 street,  
 With the sound of eager, hurrying  
 feet  
*Dong—Dong*—the sonorous peal  
 Came mingled with clatter of engine wheel  
 And whistle shrill, and horse's hoof;  
 And lo! from the summit of yonder roof  
 A flame bursts forth, with a sudden glare  
*Dong—Dong*—on the midnight air  
 The sound goes ringing out over the town;  
 And hundreds already are hurrying down,  
 Through the narrow streets, with breathless  
 speed  
 Following whether the engines lead  
*Dong—Dong*—and from windows high  
 Startle one peep at the ruddy sky,  
 And 'till the warning loud doth swell  
 From the brazen throat of the iron-tongued  
 bell  
 Sending a ladder and curling a tart  
 To many a home, and many a heart  
 Up in yon tenement, where the glare

Shines dimly forth on the starlit air  
 Through dingy windows; where flame and  
 smoke  
 Already begun to singe and choke.  
 See the affrighted ones look out  
 In helpless terror, in horrible doubt,  
 Begging for succor. Now behold  
 The ladders, by arms so strong and bold,  
 Are reared, like squirrels the brave men climb  
 To the topmost story. Indeed, 'twere time—  
 "They all are saved!" said a voice below,  
 And a shout of triumph went up. But no—  
 "Not all—ah no!" 'twas a mother's shriek;  
 The cry of a woman, agonized, weak,  
 Yet nerved to strength by her deep woe's  
 power  
 "Great God, my child!"—even strong men  
 cower  
 'Neath such a cry. "Oh, save my child!"  
 She screamed in accents sorrowful wild.  
 Up the ladders, a dozen men  
 Rushed in generous rivalry then  
 Bravely facing a terrible fate  
 Breathless, the crowd below await



See! There's one who has gained the sill  
Of yonder window. Now, with a will,  
He bursts the sash with his sturdy blow,  
And it rattles down on the pave below  
Now, he has disappeared from sight—  
Faces below are ashen and white,  
In that terrible moment. Then a cry  
Of joy goes up to the flame-lit sky—  
Goes up to welcome him back to life.  
God help him now in his terrible strife!  
Once more he mounts the giddy sill,  
Cool and steady and fearless still:  
Once more he grasps the ladder—see!

What is it he holds so tenderly?  
Thousands of tearful, upturned eyes  
Are watching him now; and with eager cries  
And sobs and cheerings, the air is rent  
As he slowly retraces the long descent,  
*And the child is saved!*

Ah! ye who mourn  
For chivalry dead, in the days long gone,  
And prate of the valor of olden time,  
Remember this deed of love sublime,  
And know that knightly deeds, and bold,  
Are as plentiful now as in days of old.

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MOTHER'S VACANT CHAIR.

T. DE WITT TALMAGE.



GO a little farther on in your house, and I find the mother's chair. It is very apt to be a rocking-chair. She had so many cares and troubles to soothe, that it must have rockers. I remember it well. It was an old chair, and the rockers were almost worn out, for I was the youngest, and the chair had rocked the whole family. It made a creaking noise as it moved, but there was music in the sound. It was just high enough to allow us children to put our heads into her lap. That was the bank where we deposited all our hurts and worries. Oh, what a chair that was. It was different from the father's chair—it was entirely different. You ask me how? I cannot tell, but we all felt it was different. Perhaps there was about this chair more gentleness, more tenderness, more grief when we had done wrong. When we were wayward, father scolded, but mother cried. It was a very wakeful chair. In the sick days of children other chairs could not keep awake; that chair always kept awake—kept easily awake. That chair knew all the old lullabies, and all those wordless songs which mothers sing to their sick children—songs in which all pity and compassion and sympathetic influences are combined. That old chair has stopped rocking for a good many years. It may be set up in the loft or the garret, but it holds a queenly power yet. When at midnight you went into that grog-shop to get the intoxicating draught, did you not hear a voice that said, "My son, why go in there?" and a louder than the boisterous encore of the theatre, a voice saying, "My son, what do you here?" And when you went into the house of

sin, a voice saying, "What would your mother do if she knew you were here?" and you were provoked at yourself, and you charged yourself with superstition and fanaticism, and your head got hot with your own thoughts, and you went home and you went to bed, and no sooner had you touched the bed than a voice said, "What a prayerless pillow!" Man! what is the matter? This! You are too near your mother's rocking chair. "Oh, pshaw!" you say, "there's nothing in that. I'm five hundred miles off from where I was born—I'm three thousand miles off from the Scotch kirk whose bell was the first music I ever heard." I cannot help that. You are too near your mother's rocking-chair. "Oh!" you say, "there can't be anything in that; that chair has been vacant a great while." I cannot help that. It is all the mightier for that; it is omnipotent, that vacant mother's chair. It whispers. It speaks. It weeps. It carols. It mourns. It prays. It warns. It thunders. A young man went off and broke his mother's heart, and while he was away from home his mother died, and the telegraph brought the son, and he came into the room where she lay, and looked upon her face, and cried out, "O mother, mother, what your life could not do your death shall effect. This moment I give my heart to God." And he kept his promise. Another victory for the vacant chair. With reference to your mother, the words of my text were fulfilled: "Thou shalt be missed because thy seat will be empty."

### THE CLOSING SCENE.

T. BUCHANAN READ.



**W**HEN this sober realm of leafless trees,  
 The russet year inhaled the dreamy air;  
 Like some tanned reaper, in his hour  
 of ease  
 When all the fields are lying brown and bare,  
 The gray barns looking from their hazy hills  
 O'er the dim waters widening in the vales,  
 Sent down the air a greeting to the mills,  
 On the dull thunder of alternate flad  
 As sights were mellowed, and all sounds  
 subdued,  
 The hills seemed further, and the streams  
 sang low,  
 As in a dream the distant woodman hewed  
 His winter log with many a muffled blow,  
 The embattled forests, erewhile armed in gold,  
 Their banners bright with every martial  
 hue,  
 Now stood, like some sad, beaten host of old,  
 Withdrawn afar in Time's remotest blue,  
 On slumberous wings the vulture tried his  
 flight,  
 The dove scarce heard his sighing mate's  
 complaint,  
 And, like a star slow drowning in the light,  
 The village church vane seemed to pale and  
 faint.

The sentinel cock upon the hillside crew,—  
Crew thrice, and all was stiller than be-  
fore;

Silent till some replying wanderer blew  
His alien horn, and then was heard no  
more.

Where erst the jay; within the elm's tall crest;  
Made garrulous trouble round the unfledged  
young:

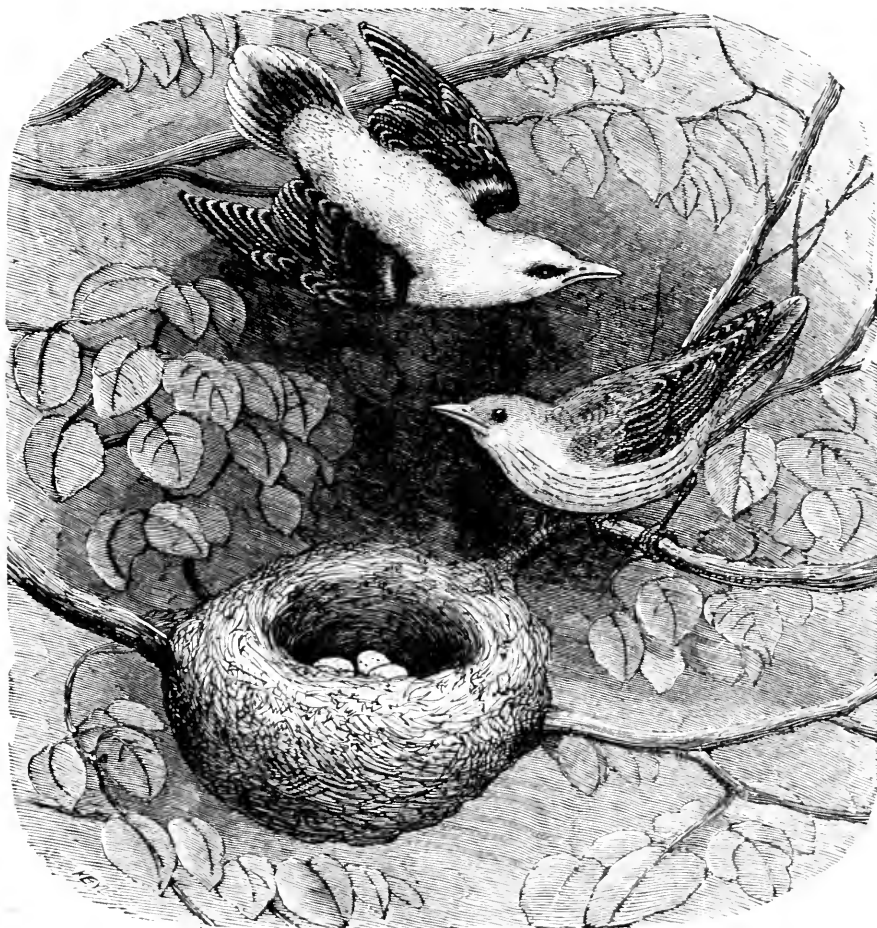
Foreboding, as the rustic mind believes,  
An early harvest and a plenteous year:

Where every bird which charmed the vernal  
feast

Shook the sweet slumber from its wings at  
morn,

To warn the reapers of the rosy east—

All now was songless, empty, and for-  
lorn.



And where the oriole hung her swaying nest  
By every light wind like a censor swung;  
Where sang the noisy masons of the eaves,  
The busy swallows circling ever near,

Alone, from out the stubble piped the  
quail,

And croaked the crow through all the  
dreary gloom;

Alone, the pheasant, drumming in the vale,  
Made echo to the distant cottage loom.

There was no bud, no bloom upon the bowers ;  
The spiders wove their thin shrouds night  
by night ;

The thistle-down, the only ghost of flowers,  
Sailed slowly by—passed noiseless out of  
sight.

Amid all this, in this most cheerless air,  
And where the woodbine sheds upon the  
porch  
Its crimson leaves, as if the year stood there  
Firing the floor with his inverted torch—

Amid all this, the centre of the scene,  
The white-haired matron, with monoto-  
nous tread,

Plied her swift wheel, and with her joyless  
mien  
Sat like a Fate, and watched the flying  
thread.

She had known sorrow. He had walked  
with her,

Of supped, and broke with her the ashen  
crust ;

And in the dead leaves still she heard the  
stir  
Of his black mantle trailing in the dust.

While yet her cheek was bright with summer  
bloom,

Her country summoned, and she gave her  
all ;

And twice War bowed to her his sable plume—  
Re-gave the swords to rust upon her wall.

Re-gave the swords—but not the hand that  
drew,

And struck for liberty the dying blow,  
Nor him who, to his sire and country true,  
Fell, mid the ranks of the invading foe.

Long, but not loud, the droning wheel went on,  
Like the low murmur of a hive at noon ;

Long, but not loud, the memory of the gone  
Breathed through her lips a sad and tremu-  
lous tune.

At last the thread was snapped—her head  
was bowed.

Life dropped the distaff through his hands  
serene ;

And loving neighbors smoothed her careful  
shroud,

While Death and Winter closed the autumn  
scene.

### GRADATIM.

J. G. HOLLAND.

**H**AVEN is not reached at a single  
bound ;  
But we build the ladder by which  
we rise  
From the lowly earth to the  
vaulted skies,  
And we mount to the summit round  
by round

I count this thing to be grandly true ;  
That a noble deed is a step toward God  
Lifting the soul from the common sod  
To a purer air and a broader view.

We rise by things that are under our feet ;  
By what we have mastered of good and  
gain ;  
By the pride deposed and the passion slain,  
And the vanquished ills that we hourly  
meet.

We hope, we aspire, we resolve, we trust,  
When the *morning* calls us to life and  
light ;

But our hearts grow weary, and ere the  
*night*

Our lives are trailing the sordid dust

<p>We hope, we resolve, we aspire, we pray,      And we think that we mount the air on      wings      Beyond the recall of sensual things,      While our feet still cling to the heavy clay.</p> <p>Wings for the angels, but feet for the men !      We may borrow the wings to find the way ;      We may hope, and resolve, and aspire, and      pray ;      But our feet must rise, or we fall again.</p>	<p>Only in dreams is a ladder thrown      From the weary earth to the sapphire      walls ;      But the dreams depart, and the vision falls,      And the sleeper wakes on his pillow of stone.</p> <p>Heaven is not reached at a single bound ;      But we build the ladder by which we rise      From the lowly earth to the vaulted skies,      And we mount to the summit round by      round.</p>
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*THE CHARACTER OF WASHINGTON.*

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THOMAS JEFFERSON.

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HIS mind was great and powerful without being of the very first order: his penetration strong, and so far as he saw, no judgment was ever sounder. It was slow in operation, but sure in conclusion. Hence the common remark of his officers of the advantage he derived from councils of war, where, hearing all suggestions, he selected whatever was best; and certainly no general ever planned his battles more judiciously. But if deranged during the course of the action, if any member of his plan was dislocated by sudden circumstances, he was slow in a re-adjustment. The consequence was, that he often failed in the field, and rarely against an enemy in station, as at Boston and York. He was incapable of fear, meeting personal dangers with the calmest unconcern.

Perhaps the strongest feature in his character was prudence, never acting until every circumstance, every consideration was maturely weighed; refraining if he saw a doubt, but when once decided, going through with his purpose, whatever obstacles opposed. His integrity was most pure, his justice the most inflexible I have ever known: no motives of interest or consanguinity, of friendship or hatred, being able to bias his decision. He was, indeed, in every sense of the word, a wise, a good, and a great man. His temper was naturally irritable and high-toned: but reflection and resolution had obtained a firm and habitual ascendancy over it. If ever, however, it broke its bounds, he was most tremendous in his wrath. In his expenses he was honorable, but exact; liberal in contributions to whatever promised utility; but frowning and unyielding on all visionary projects, and all unworthy calls on his charity. His heart was not warm in its affections; but he exactly calculated every man's value, and gave him a

solid esteem proportioned to it. His person, you know was fine, his stature exactly what one would wish; his deportment easy, erect, and noble, the best horseman of his age, and the most graceful figure that could be seen on horseback. Although in the circle of his friends, where he might be unreserved with safety, he took a free share in conversation, his colloquial talents were not above mediocrity, possessing neither copiousness of ideas, nor fluency of words. In public, when called on for a sudden opinion, he was unready, short, and embarrassed. Yet he wrote readily, rather diffusely, in an easy and correct style. This he had acquired by conversation with the world, for his education was merely reading, writing, and common arithmetic, to which he added surveying at a later day.

His time was employed in action chiefly, reading little, and that only in agriculture and English history. His correspondence became necessarily extensive, and with journalizing his agricultural proceedings, occupied most of his leisure hours within doors. On the whole his character was, in its mass, perfect, in nothing bad, in a few points indifferent; and it may truly be said, that never did nature and fortune combine more completely to make a man great, and to place him in the same constellation with whatever worthies have merited from man an everlasting remembrance. For his was the singular destiny and merit of leading the armies of his country successfully through an arduous war, for the establishment of its independence; of conducting its councils through the birth of a government, new in its forms and principles, until it had settled down into a quiet and orderly train.

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MARY GARVIN.

J. G. WHITTIER.

<p><b>F</b>ROM the heart of Waumbek Methna,  <i>from the lake that never fails,</i>          Falls the Saco in the green lap of          Conway's intervales;          There, in wild and virgin freshness,          its waters foam and flow,          As when Darby Field first saw them two          hundred year ago.</p> <p>But, vexed in all its onward course with          bridges, dams and mill          How changed is Saco's stream, how lost its  <i>freedom of the hills,</i></p>	<p>Since traveled Jocelyn, factor Vines, and          stately Champernoon          Heard on its banks the grey wolf's howl, the          trumpet of the loon!</p> <p>With smoking axle hot with speed, with          steeds of fire and steam,          Wide waked To day leaves Yesterday behind          him like a dream.</p> <p>Still from the hurrying train of Life tly back          wards, far and fast,          The milestones of the fathers, the land marks          of the past.</p>
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But human hearts remain unchanged; the  
sorrow and the sin,  
The loves and hopes and fears of old, are to  
our own akin;  
And if in tales our fathers told, the songs our  
mothers sung,  
Tradition wears a snowy beard, Romance is  
always young.

O sharp-lined man of traffic, on Saco's banks  
to-day!  
O mill-girl, watching late and long the shut-  
tie's restless play!  
Let, for the once, a listening ear the working  
hand beguile,  
And lend my old Provincial tale, as suits, a  
tear or smile!

The evening gun had sounded from gray  
Fort Mary's walls;  
Through the forest, like a wild beast, roared  
and plunged the Saco's falls;

And westward on the sea wind, that damp  
and gusty grew,  
Over cedars darkening inland, the smokes of  
Spurwink blew.

On the hearth of Farmer Garvin blazed the  
crackling walnut log;  
Right and left sat dame and good man, and  
between them lay the dog,



Head-on paws, and tail slow wagging, and  
beside him on her mat,  
Sitting drowsy in the fire-light, winked and  
purred the mottled cat.

"Twenty years!" said Goodman Garvin,  
speaking sadly, under breath,  
And his gray head slowly shaking, as one  
who speaks of death.

The goodwife dropped her needles; "It is  
twenty years to-day  
Since the Indians fell on Saco, and stole our  
child away."

Then they sank into the silence, for each  
knew the other's thought,  
Of a great and common sorrow, and words  
were needed not.

"Who knocks?" cried Goodman Garvin. The  
door was open thrown;  
On two strangers, man and maiden, cloaked  
and furred, the fire-light shone;

One with courteous gesture lifted the bear-  
skin from his head;  
"Lives here Elkanah Garvin?" "I am he,"  
the goodman said.

"Sit ye down, and dry and warm ye, for the  
night is chill with rain."  
And the goodwife drew the settle, and stirred  
the fire amain.

The maid unclasped her cloak-hood, the fire-  
light glistened fair  
In her large, moist eyes, and over soft folds  
of dark brown hair.

Dame Garvin looked upon her: "It is Mary's  
self I see!  
Dear heart!" she cried, "now tell me, has  
my child come back to me?"

"My name indeed is Mary," said the stran-  
ger, sobbing wild;  
"Will you be to me a mother? I am Mary  
Garvin's child!"

"She sleeps by wooded Simcoe, but on her  
dying day  
She bade my father take me to her kinsfolk  
far away.

"And when the priest besought her to do  
me no such wrong,

She said, "May God forgive me! I have closed my heart too long.

"When I hid me from my father, and shut out my mother's call, I sinned against those dear ones, and the Father of us all.

"Christ's love rebukes no home-love, breaks no tie of kin apart; Better heresy in doctrine, than heresy of heart.

"Tell me not the Church must censure; she who wept the cross beside Never made her own flesh strangers, nor the claims of blood denied;

"Amen!" the old man answered, as he brushed a tear away, And, kneeling by the hearthstone, said, with reverence, "Let us pray."

All its Oriental symbols, and its Hebrew paraphrase, Warm with earnest life and feeling, rose his prayer of love and praise.

But he started at beholding, as he rose from off his knee, The stranger cross his forehead with the sign of Papistrie.

"What is this?" cried Farmer Garvin. "Is an English Christian's home



"And if she who wronged her parents with her child atones to them, Earthly daughter, Heavenly mother! thou at least wilt not condemn!"

"So, upon her death bed lying, my blessed mother spake; As we come to do her bidding, so receive us for her sake."

"God be praised!" said Goodwife Garvin; "He taketh and he giveth; He woundeth, but he healeth; in her child our daughter lives!"

A chapel or a mass house, that you make the sign of Rome?"

Then the young girl knelt beside him, kissed his trembling hand, and cried:

"O, forbear to chide, my father; in that faith my mother died!"

"On her wooden cross at Simcoe the dews and sunshine fall,

As they fell on Spurrwink's graveyard; and the dear God watches all!"



The old man stroked the fair head that rested  
on his knee;

"Your words, dear child," he answered, "are  
God's rebuke to me.

"Creed and rite perchance may differ, yet our  
faith and hope be one.

Let me be your father's father, let him be to  
me a son."

When the horn, on Sabbath morning, through  
the still and frosty air,

From Spurwink, Pool, and Black Point,  
called to sermon and to prayer,

To the goodly house of worship, where, in  
order due and fit,

As by public vote directed, classed and  
ranked, the people sit;

Mistress first and goodwife after, clerkly  
squire before the clown,

From the brave coat lace embroidered, to the  
gray frock shading down;

From the pulpit read the preacher,—“Good-  
man Garvin and his wife

Fain would thank the Lord, whose kindness  
hath followed them through life,

“For the great and crowning mercy, that  
their daughter, from the wild,  
Where she rests (they hope in God's peace),  
has sent to them her child;

“And the prayers of all God's people they  
ask, that they may prove  
Not unworthy, through their weakness, of  
such special proof of love.”

As the preacher prayed, uprising, the aged  
couple stood,

And the fair Canadian also, in her modest  
maidenhood.

Thought the elders, grave and doubting, “She  
is Papist born and bred”;

Thought the young men, “’Tis an angel in  
Mary Garvin's stead!”




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OUR DEBT TO IRVING.

CHARLES DUDLEY WARNER.

**T**HE service that Irving rendered to American letters no critic dis-  
putes, nor is there any question of our national indebtedness to  
him for investing a crude and new land with the enduring charms  
of romance and tradition. In this respect, our obligation to him  
is that of Scotland to Scott and Burns; and it is an obligation  
due only, in all history, to here and there a fortunate creator to  
whose genius opportunity is kind. The Knickerbocker Legend and the  
romance with which Irving has invested the Hudson are a priceless legacy;  
and this would remain an imperishable possession in popular tradition if  
the literature creating it were destroyed. His position in American litera-

ture, or in that of the English tongue, will be determined only by the slow settling of opinion, which no critic can foretell, and the operation of which no criticism seems able to explain. I venture to believe, however, that the verdict will not be in accord with much of the present prevalent criticism.

Irving was always the literary man; he had the habits, the idiosyncrasies of the literary man. I mean that he regarded life not from the philanthropic, the economic, the political, the philosophic, the metaphysic, the scientific or the theologic, but purely from the literary point of view.

He belongs to that class of which Johnson and Goldsmith are perhaps as good types as any, and to which America has added very few. The literary point of view is taken by few in any generation; it may seem to the world of very little consequence in the pressure of all the complex interests of life, and it may even seem trivial amid the tremendous energies applied to immediate affairs; but it is the point of view that endures; if its creations do not mould human life, like the Roman law, they remain to charm and civilize, like the poems of Horace. You must not ask more of them than that.

And this leads me to speak of Irving's moral quality, which I cannot bring myself to exclude from a literary estimate, even in the face of the current gospel of art for art's sake. There is something that made Scott and Irving personally loved by the millions of their readers, who had only the dimmest ideas of their personality. This was some quality perceived in what they wrote. Each one can define it for himself; there it is, and I do not see why it is not as integral a part of the authors—an element in the estimate of their future position—as what we term their intellect, their knowledge, their skill, or their art. However you rate it, you cannot account for Irving's influence in the world without it. In his tender tribute to Irving, the great-hearted Thackeray, who saw as clearly as anybody the place of mere literary art in the sum total of life, quoted the dying words of Scott to Lockhart, "Be a good man, my dear." We know well enough that the great author of "The Newcomes" and the great author of "The Heart of Midlothian" recognized the abiding value in literature of integrity, sincerity, purity, charity, faith. These are beneficences; and Irving's literature, walk round it and measure it by whatever critical instruments you will, is a beneficent literature. The author loved good women and little children and a pure life; he had faith in his fellow-men, a kindly sympathy with the lowest, without any subservience to the highest; he retained a belief in the possibility of chivalrous actions, and did not care

to envelop them in a cynical suspicion; he was an author still capable of an enthusiasm. His books are wholesome, full of sweetness and charm, of humor without any sting, of amusement without any stain; and their more solid qualities are marred by neither pedantry nor pretension.

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THE GLADIATOR.

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J. A. JONES.

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THEY led a lion from his den,  
 The lord of Afric's sun-scorch'd  
 plain;  
 And there he stood, stern foe of  
 men,  
 And shook his flowing mane.  
 There's not of all Rome's heroes, ten  
 That dare abide this game.  
 His bright eye naught of lightning lacked;  
 His voice was like the cataract.

They brought a dark-haired man along,  
 Whose limbs with gyves of brass were  
 bound;  
 Youthful he seem'd, and bold, and strong,  
 And yet unscathed of wound.  
 Blithely he stepped among the throng,  
 And careless threw around  
 A dark eye, such as courts the path  
 Of him who braves a Dacian's wrath.

Then shouted the plebeian crowd,—  
 Rung the glad galleries with the sound;  
 And from the throne there spake aloud  
 A voice,—“Be the bold man unbound!”  
 And, by Rome's sceptre, yet unbowed,  
 By Rome, earth's monarch crowned,  
 Who dares the bold, the unequal strife,  
 Though doomed to death, shall save his life.”

Joy was upon that dark man's face:  
 And thus, with laughing eye, spake he:  
 “Loose ye the lord of Zaur's waste,  
 And let my arms be free:  
 ‘He has a martial heart,’ thou sayest;  
 But oh! who will not be  
 A hero, when he fights for life,  
 For home and country, babes and wife?

“And thus I for the strife prepare:  
 The Thracian falchion to me bring,  
 But ask th' imperial leave to spare  
 The shield,—a useless thing,  
 Were I a Samnite's rage to dare,  
 Then o'er me would I fling  
 The broad orb; but to lion's wrath  
 The shield were but a sword of lath.”

And he has bared his shining blade,  
 And springs he on the shaggy foe,  
 Dreadful the strife, but briefly played;—  
 The desert-king lies low:  
 His long and loud death howl is made;  
 And there must end the show.  
 And when the multitude were calm,  
 The favorite freedman took the palm.

“Kneel down, Rome's emperor beside!”  
 He knelt, that dark man:—o'er his brow  
 Was thrown a wreath in crimson dyed;  
 And fair words gild it now:  
 “Thou art the bravest youth that ever tries  
 To lay a lion low:  
 And from our presence forth thou go'st  
 To lead the Dacians of our host.”

Then flushed his cheek, but not with pride,  
 And grieved and gloomily spake he:  
 “My cabin stands where blithely glide  
 Proud Danube's waters to the sea;  
 I have a young and blooming bride,  
 And I have children three:—  
 No Roman wealth or rank can give  
 Such joy as in their arms to live.

“My wife sits at the cabin door,  
 With throbbing heart and swollen eyes;—

While tears her cheek are coursing o'er,  
 She speaks of sundered ties ;  
 She bids my tender babes deplore  
 The death their father dies ;  
 She tells these jewels of my home,  
 I bleed to please the rout of Rome  
 I cannot let those cherubs stray

Without their sire's protecting care ;  
 And I would chase the griefs away  
 Which cloud my wedded fair."  
 The monarch spoke ; the guards obey ;  
 The gates unclosed are :  
 He's gone ! No golden bribes divide  
 The Dacian from his babes and bride.



*THE RIVER PATH.*

JOHN G. WHITTIER.

**N**o bird song floated down the hill,  
 The tangled bank below was still ;  
 No rustle from the birchen stem,  
 No ripple from the water's hem.

The dusk of twilight round us grew,  
 We felt the falling of the dew  
 For from us, ere the day was done,  
 The wooded hills shut out the sun.

But on the river's farthest side  
 We saw the hill tops glorified  
 A tender glow, exceeding fair,  
 A dream of day without its glare.

With us the damp, the chill, the gloom ;  
 With them the sunset's rosy bloom ;  
 While dark, through willowy vistas seen,  
 The river rolled in shade between.

From out the darkness where we trod,  
 We gazed upon those hills of God,  
 Whose light seemed not of moon or sun,  
 We spake not, but our thought was one.

We paused, as if from that bright shore  
 Beckoned our dear ones gone before ;  
 And stilled our beating hearts to hear  
 The voices lost to mortal ear !

Sudden our pathway turned from night;  
The hills swung open to the light;  
Through their green gates the sunshine  
showed,

A long, slant splendor downward flowed.

Down glade and glen and bank it rolled;  
It bridged and shaded stream with gold;  
And borne on piers of mist, allied  
The shadowy with the sunlit side.

"So," prayed we, "when our feet draw near  
The river dark, with mortal fear,  
And the night cometh chill with dew,  
O Father! let thy light break through.

"So let the hills of doubt divide,  
So bridge with faith the sunless tide!  
So let the eyes that fail on earth  
On thy eternal hills look forth;  
And in thy beckoning angels know  
The dear ones whom we loved below!"

### DOT LAMBS WHAT MARY HAF GOT.



MARY haf got a leetle lambs already;  
Dose vool vos vite like shnow;



Und efery times dot Mary did vend oud,  
Dot lambs vent also out, wid Mary.

Dot lambs dit follow Mary von day of der  
school-house.

Vieh vos obbosition to der rules of her  
school-master;

Also, vieh ir did caused dose schillen to smile  
out loud,

Ven dey did saw dose lambs on der insides  
ov der school-house.

Und so dot school-master dit kuk der lambs  
gwick oud;

Likewise dot lambs dit loaf around on der  
outsides,

Und did shoo der flies mit his tail off  
patiently about—

Until Mary did come also from dot school-  
house oud.

Und den dot lambs did run right away gwick  
to Mary,

Und dit make his het gwick on Mary's  
arms,

Like he would said, "I don't was shared.

Mary would kept me from droubles ena-  
how!"

"Vot vos der reason about it, of dot lambs  
und Mary?"

Dose schillen did ask it dot school-master

"Vell, don'd you know it, dot Mary lofe  
dose lambs already?"

Dot school-master did said.

### THE CROWDED STREETS.

WILLIAM CULLEN BRYANT.



TET me move slowly through the street,  
Filled with an ever shifting train,  
Amid the sound of steps that beat  
The murmuring walks like autumn  
rain.

How fast the flitting figures come;

The mild, the fierce, the stony face—

Some bright, with thoughtless smiles, and  
some

Where secret tears have left their trace.

They pass to toil, to strife, to rest—  
 To halls in which the feast is spread—  
 To chambers where the funeral guest  
 In silence sits beside the bed.

And some to happy homes repair,  
 Where children pressing cheek to cheek,  
 With mute caresses shall declare  
 The tenderness they cannot speak.

And some who walk in calmness here,  
 Shall shudder as they reach the door  
 Where one who made their dwelling dear,  
 Its flower, its light, is seen no more.

Youth, with pale cheek and tender frame,  
 And dreams of greatness in thine eye,  
 Go!—thou to build an early name,  
 Or early in the task to die?

Keen son of trade, with eager brow,  
 Who is now fluttering in thy snare,

Thy golden fortunes tower they now,  
 Or melt the glittering spires in air?

Who of this crowd to-night shall tread  
 The dance till daylight gleams again?  
 To sorrow o'er the untimely dead?  
 Who writhe in throes of mortal pain?

Some, famine struck, shall think how long  
 The cold, dark hours, how slow the light;  
 And some, who flaunt amid the throng,  
 Shall hide in dens of shame to-night.

Each where his tasks or pleasure call,  
 They pass and heed each other not;  
 There is one who heeds, who holds them all  
 In His large love and boundless thought.

These struggling tides of life that seem  
 In wayward, aimless course to tend,  
 Are eddies of the mighty stream  
 That rolls to its appointed end.

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*JERUSALEM BY MOONLIGHT.*

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BENJAMIN DISRAELI.

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**T**HE broad moon lingers on the summit of Mount Olivet, but its beam has long left the garden of Gethsemane and the tomb of Absalom, the waters of Kedron and the dark abyss of Jehoshaphat. Full falls its splendor, however, on the opposite city, vivid and defined in its silvery blaze. A lofty wall, with turrets and towers, and frequent gates, undulates with the unequal ground which it covers, as it encircles the lost capital of Jehovah. It is a city of hills, far more famous than those of Rome; for all Europe has heard of Sion and of Calvary, while the Arab and the Assyrian, and the tribes and nations beyond, are ignorant of the Capitoline and Aventine Mounts.

The broad steep of Sion, crowned with the tower of David; nearer still, Mount Moriah, with the gorgeous temple of the God of Abraham, but built, alas! by the child of Hagar, and not by Sarah's chosen one; close to its cedars and its cypresses, its lofty spires and airy arches, the moonlight falls upon Bethesda's pool; farther on, entered by the gate of St. Stephen, the eye, though 'tis the noon of night, traces with ease the Street of Grief, a long, winding ascent to a vast cupolaed pile that now covers Calvary, called the Street of Grief because there the most illustrious of the human as well

as of the Hebrew race, the descendant of King David, and the divine Son of the most favored of women, twice sank under that burden of suffering and shame, which is now throughout all Christendom the emblem of triumph and of honor; passing over groups and masses of houses built of stone, with terraced roofs, or surmounted with small domes, we reach the hill of Salera, where Melchisedeck built his mystic citadel; and still remains the hill of Scopas, where Titus gazed upon Jerusalem on the eve of his final assault. Titus destroyed the temple. The religion of Judea has in turn subverted the fanes which were raised to his father and to himself in their imperial capital; and the God of Abraham, of Isaac, and of Jacob, is now worshipped before every altar in Rome.

The moon has sunk behind the Mount of Olives, and the stars in the darker sky shine doubly bright over the sacred city. The all-pervading stillness is broken by a breeze that seems to have traveled over the plain of Sharon from the sea. It wails among the tombs, and sighs among the cypress groves. The palm-tree trembles as it passes, as if it were a spirit of woe.

Is it the breeze that has traveled over the plain of Sharon from the sea? Or is it the haunting voice of prophets mourning over the city that they could not save? Their spirits surely would linger on the land where their Creator had deigned to dwell, and over whose impending fate Omnipotence had shed human tears. Who can but believe that, at the midnight hour, from the summit of the Ascension, the great departed of Israel assemble to gaze upon the battlements of their mystic city? There might be counted heroes and sages, who need shrink from no rivalry with the brightest and the wisest of other lands; but the law-giver of the time of the Pharaohs, whose laws are still obeyed; the monarch whose reign has ceased for three thousand years, but whose wisdom is a proverb in all nations of the earth; the teacher whose doctrines have modeled civilized Europe; the greatest of legislators, the greatest of administrators, and the greatest of reformers; what race, extinct or living, can produce three such men as these?

The last light is extinguished in the village of Bethany. The wailing breeze has become a moaning wind; a white film spreads over the purple sky; the stars are veiled, the stars are hid; all becomes as dark as the waters of Kedron and the valley of Jehoshaphat. The tower of David merges into obscurity; no longer glitter the minarets of the mosque of Omar; Bethesda's angelic waters, the gate of Stephen, the street of sacred sorrow, the hill of Salem, and the heights of Scopas, can no longer be discerned. Alone in the increasing darkness, while the very line of the walls gradually eludes the eye, the church of the Holy Sepulchre is a beacon-light.



### BATTLE OF LOOKOUT MOUNTAIN.

GEORGE H. BOKER.

"GIVE me but two brigade," said  
 Hooker, frowning at fortified  
 Lookout  
 And I'll engage to sweep you  
 mighty clear of that mocking  
 rebel rout!"

At early morning came an order that set the  
 general's face aglow:

"Now," said he to his staff, "draw out my  
 soldier—Grant says that I may go!"

Hither and thither dashed each eager colonel  
 to join his regiment,



While a low rumor of the daring purpose ran  
 on from tent to tent ;  
 For the long-roll was sounded in the valley,  
 and the keen trumpet's bray,  
 And the wild laughter of the swarthy veter-  
 ans, who cried, " We fight to-day !"

The solid tramp of infantry, the rumble of  
 the great jolting gun,  
 The sharp, clear order, and the fierce steeds  
 neighing, " Why's not the fight begun ?"—  
 All these plain harbingers of sudden conflict  
 broke on the startled ear ;  
 And, last, arose a sound that made your blood  
 leap—the ringing battle cheer.

The lower works were carried at one onset.  
 Like a vast roaring sea  
 Of lead and fire, our soldiers from the trench-  
 es swept out the enemy ;  
 And we could see the gray coats swarming up  
 from the mountain's leafy base,  
 To join their comrades in the higher fastness  
 —for life or death the race !

Then our long line went winding round the  
 mountain, in a huge serpent track,  
 And the slant sun upon it flash'd and glim-  
 mer'd, as on a dragon's back.  
 Higher and higher the column's head push'd  
 onward, ere the rear moved a man ;  
 And soon the skirmish-lines their straggling  
 volleys and single shots began.

Then the bald head of Lookout flamed and  
 bellow'd, and all its batteries woke,  
 And down the mountain pour'd the bomb-  
 shells, putting into our eyes their smoke ;  
 And balls and grape-shot rained upon our col-  
 umn, that bore the angry shower  
 As if it were no more than that soft dropping  
 which scarcely stirs the flower.

Oh, glorious courage that inspires the hero,  
 and runs through all his men !  
 The heart that fail'd beside the Rappahan-  
 nock, it was itself again !  
 The star that circumstance and jealous faction  
 shrouded in envious night,  
 Here shone with all the splendor of its na-  
 ture, and with a freer flight !

Hark ! hark ! there go the well-known crash-  
 ing volleys, the long-continued roar,  
 That swells and falls, but never ceases wholly,  
 until the fight is o'er.  
 Up towards the crystal gates of heaven ascen-  
 ding, the mortal tempests beat,  
 As if they sought to try their cause together  
 before God's very feet !

We saw our troops had gain'd a footing al-  
 most beneath the topmost ledge,  
 And back and forth the rival lines went surg-  
 ing upon the dizzy edge.  
 Sometimes we saw our men fall backward  
 slowly, and groaned in our despair ;  
 Or cheer'd when now and then a stricken  
 rebel plunged out in open air,  
 Down, down, a thousand empty fathoms drop-  
 ping, his God alone knows where !

At eve, thick haze upon the mountain gath-  
 ered, with rising smoke stain'd black,  
 And not a glimpse of the contending armies  
 shone through the swirling rack.  
 Night fell o'er all ; but still they flash'd their  
 lightnings and rolled their thunders loud,  
 Though no man knew upon what side was  
 going that battle in the cloud.

Night ! what a night !—of anxious thought  
 and wonder ; but still no tidings came  
 From the bare summit of the trembling moun-  
 tain, still wrapp'd in mist and flame.  
 But towards the sleepless dawn, stillness, more  
 dreadful than the fierce sound of war,  
 Settled o'er Nature, as if she stood breathless  
 before the morning star.

As the sun rose, dense clouds of smoky vapor  
 boil'd from the valley's deeps,  
 Dragging their torn and ragged edges slowly  
 up through the tree-clad steeps,  
 And rose and rose, till Lookout, like a vision  
 above us grandly stood  
 And over his black crags and storm-blanch'd  
 headlands burst the warm, golden flood.

Thousands of eyes were fix'd upon the moun-  
 tain, and thousands held their breath,  
 And the vast army, in the valley watching  
 seem'd touch'd with sudden death.

High o'er us soared great Lookout, robed in  
purple, a glory on his face,  
A human meaning in his hard, calm features,  
beneath that heavenly grace.

Out on a crag walk'd something—What? an  
eagle that treads yon giddy height?

Surely no man! But still he clamber'd forward  
into the full, rich light;

Then up he started, with a sudden motion,  
and from the blazing crag

Flung to the morning breeze and sunny radiance  
the dear old starry flag!

Ah! then what follow'd? Scarr'd and war-  
worn soldiers, like girls, flush'd through  
their tan,

And down the thousand wrinkles of the bat-  
tles a thousand tear-drops ran;  
Men seized each other in return'd embraces,  
and sobbed for very love;  
A spirit which made all that moment broth-  
ers seem'd falling from above.

And, as we gazed, around the mountain's  
summit our glittering files appear'd;  
Into the rebel works we saw them marching;  
and we—we cheer'd, we cheer'd!  
And they above waved all their flags before  
us, and join'd our frantic shout,  
Standing, like demigods, in light and triumph,  
upon their own Lookout!

### JOHN AND TIBBIE DAVISON'S DISPUTE.

ROBERT LEIGHTON.

**J**OHN Davison, and Tibbie, his wife,  
Sat toasting their taes ae nicht  
When some-thing startit in the fluir,  
And blinkit by their sicht.

"Guidwife," quoth John, "did ye see  
that moose?"

Whar sorra was the cat?"

"A moose?" "Aye, a moose." "Na, na, guid-  
man,

It was'na a moose, 'twas a rat."

"Ow, ow, guidwife, to think ye've been  
Sae lang about the hoose,

An' no to ken a moose frae a rat!

You wa' na a rat! 'twas a moose!"

"I've seen mair moose than you, guidman—  
An' what think ye o' that?"

Sae hand your tongue an' say nae mair  
I tell ye, it was a rat!"

Ye hand my tongue, for *you*, guidwife!

I'll be mair o' this hoose—

I saw't a plain ae een could see't,

An' I tell ye, it was a moose!"

"If you're the mester o' the hoose  
It's I'm the mistress o't;  
An' I ken best what's in the hoose,  
Sae I tell ye it was a rat."

"Weel, weel, guidwife, gae mak' the brose,  
An' ea' it what ye please."  
So up she rose and made the brose,  
While John sat toasting his taes.

They supit, and supit, and supit the brose,  
And aye their lips played smack;  
They supit, and supit, and supit the brose,  
Till their lugs began to crack.

"Sic fules we were to fir' oot guidwife,  
About a moose—" "A what?"  
It's a lee ye tell, an' I say it again,  
It was'na a moose, 'twas a rat!"

"Wad ye ea' me a bear to my very face?"

"My faith, but ye craw croose!"  
I tell ye, Tib, I never will bear't—

"'Twas a moose!" "'Twas a rat!" "'Twas a  
moose!"

Wi' her spoon she strack him ower the pow—  
 "Ye dour auld doit, tak' that;  
 Gae to your bed, ye canker'd sump—  
 'Twas a rat! 'Twas a moose! 'Twas a rat!"

She sent the brose caup at his heels,  
 As he hirpled ben the hoose;  
 Yet he shoved oot his head as he streekit the  
 door,  
 And cried, "'Twas a moose! 'twas a moose!"

But when the carle was fast asleep  
 She paid him back for that,  
 And roared into his sleeping lug,  
 "'Twas a rat! 'twas a rat! 'twas a rat!"

The de'il be wi' me if I think  
 It was a beast ava!—  
 Neist mornin', as she sweepit the fluir,  
 She faund wee Johnnie's ba'!

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THE BELLS OF SHANDON.

FATHER PROUT.



WITH deep affection  
 And recollection  
 I often think of  
 Those Shandon bells,  
 Whose sounds so wild would,  
 In the days of childhood,  
 Fling round my cradle  
 Their magic spells.

On this I ponder  
 Where'er I wander,  
 And thus grow fonder,  
 Sweet Cork, of thee,—  
 With thy bells of Shandon  
 That sound so grand, on  
 The pleasant waters  
 Of the river Lee.

I've heard bells chiming  
 Full many a clime in,  
 Tolling sublime in  
 Cathedral shrine;  
 While at a glib rate  
 Brass tongues would vibrate;  
 But all their music  
 Spoke naught like thine.

For memory, dwelling  
 On each proud swelling  
 Of thy belfry, knelling  
 Its bold notes free,  
 Made the bells of Shandon

Sound far more grand, on  
 The pleasant waters  
 Of the river Lee.

I've heard bells tolling  
 Old Adrian's Mole in,  
 Their thunder rolling  
 From the Vatican;  
 And cymbals glorious  
 Swinging uproarious  
 In the gorgeous turrets  
 Of Notre Dame;

But thy sounds were sweeter  
 Than the dome of Peter  
 Flings o'er the Tiber,  
 Pealing solemnly.  
 O! the Bells of Shandon  
 Sound far more grand, on  
 The pleasant waters  
 Of the river Lee.

There's a bell in Moscow;  
 While on tower and kiosk, oh  
 In Saint Sophia  
 The Turkman gets,  
 And loud in air  
 Calls men to prayer,  
 From the tapering summits  
 Of tall minarets.

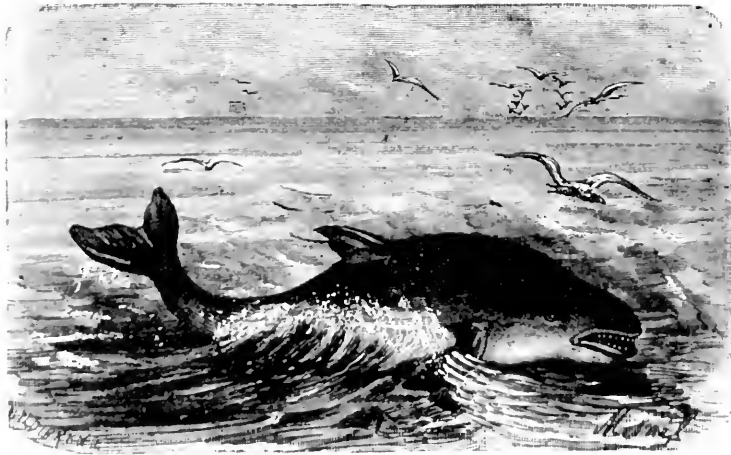
Such empty phantom  
I freely grant them ;  
But there's an anthem  
More dear to me—

'Tis the bells of Shandon,  
That sound so grand, on  
The pleasant waters  
Of the river Lee.

### SIGHTS ON THE SEA.

WASHINGTON IRVING.

**T**ONE given to day-dreaming, and fond of losing himself in reveries, a sea voyage is full of subjects for meditation ; but then they are the wonders of the deep, and of the air, and rather tend to abstract the mind from worldly themes. I delighted to loll over the quarter-railing, or climb to the main-top, of a calm day, and muse for hours together on the tranquil bosom of a summer's sea ; to gaze upon the piles of golden clouds just peering above the horizon, fancy them some fairy realms, and people them with a creation of my own ;—to watch the gentle undulating billows, rolling their silver volumes, as if to die away on those happy shores. There was a delicious sensation of mingled security and awe with which I looked down from my giddy height, on the monsters of the deep at their uncouth gambols. Shoals of porpoises tumbling about the bow



THE PORPOISE

of the ship ; the grampus slowly heaving his huge form above the surface ; or the ravenous shark, darting like a spectre, through the blue waters. My imagination would conjure up all that I had heard or read of the watery world beneath me ; of the finny herds that roam its fathomless valleys ; of

the shapeless monsters that lurk among the very foundations of the earth; and of those wild phantasms that swell the tales of fishermen and sailors.


Sometimes a distant sail, gliding along the edge of the ocean, would be another theme of idle speculation. How interesting this fragment of a world, hastening to rejoin the great mass of existence! What a glorious monument of human invention; which has in a manner triumphed over wind and wave; has brought the ends of the world into communication; has established an interchange of blessings, pouring into the sterile regions of the north all the luxuries of the south; has diffused the light of knowledge and the charities of cultivated life; and has thus bound together those scattered portions of the human race, between which nature seemed to have thrown an insurmountable barrier.

We one day descried some shapeless object drifting at a distance. At sea, everything that breaks the monotony of the surrounding expanse attracts attention. It proved to be the mast of a ship that must have been completely wrecked; for there were the remains of handkerchiefs, by which some of the crew had fastened themselves to this spar, to prevent their being washed off by the waves. There was no trace by which the name of the ship could be ascertained. The wreck had evidently drifted about for many months; clusters of shell-fish had fastened about it, and long sea-weeds flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over—they have gone down amidst the roar of the tempest—their bones lie whitening among the caverns of the deep; silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end. What sighs have been wafted after that ship! What prayers offered up at the deserted fireside of home! How often has the mistress, the wife, the mother, pored over the daily news, to catch some casual intelligence of this rover of the deep! How has expectation darkened into anxiety—anxiety into dread—and dread into despair! Alas! not one memento may ever return for love to cherish. All that may ever be known, is, that she sailed from her port, “and was never heard of more!”

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ST. JOHN THE AGED.

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	<p>M growing very old. This weary head That hath so often leaned on Jesus' breast In days long past, that seem almost a dream—</p>	<p>Is bent and hoary with its weight of years, The limbs that followed Him my Master oft, From Galilee to Judah; yea, that stood Beneath the cross, and trembled with His groans, Refuse to bear me even through the streets,</p>
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To preach unto my children. Even my lips  
Refuse to form the words my heart sends  
forth.

My ears are dull; they scarcely hear the  
sobs

Of my dear children gathered round my  
couch;

My eyes so dim they cannot see the tears.  
God lays His hand upon me—yea, His *hand*,  
And not His *rod*—the gentle hand that I  
Felt those three years, so often pressed in  
mine.

In friendship such as passeth woman's love.

"I'm old, so old! I cannot recollect  
The faces of my friends, and I forget  
The words and deeds that make up daily  
life;

But that dear face, and every word He  
spoke,

Grow more distinct as others fade away;  
So that I live with Him and holy dead  
More than with living.

"Some seventy years ago  
I was a fisher by the sacred sea;  
It was at sunset. How the tranquil tide  
Bathed dreamily the pebbles! How the  
light

Crept up the distant hills, and in its wake  
Soft purple shadows wrapped the dewy  
fields;

And then He came and called me: then I  
gazed

For the first time on that sweet face. Those  
eyes

From out of which, as from a window, shone  
Divinity, looked on my inmost soul,  
And lighted it forever. Then His words  
Broke on the silence of my heart, and made  
The whole world musical. Incarnate Love  
Took hold of me, and claimed me for its  
own;

I followed in the twilight, holding fast  
His mantle.

"Oh! what holy walks we had  
Through harvest fields, and desolate, dreary  
wastes;

And oftentimes He leaned upon my arm,

Weary and wayworn. I was young and  
strong,

And so upbore Him. Lord! now I am  
weak,

And old, and feeble. Let me rest on Thee!  
So put Thine arm around me closer still!

How strong Thou art! The daylight draws  
apace;

Come, let us leave these noisy streets, and  
take

The path to Bethany; for Mary's smile  
Awaits us at the gate, and Martha's hands  
Have long prepared the cheerful evening  
meal;

Come, James, the Master waits, and Peter,  
*see,*

Has gone some steps before.

"What say you, friends?  
That this is Ephesus, and Christ has gone  
Back to His kingdom? Ay, 'tis so, 'tis so.  
I know it all; and yet, just now, I seemed  
To stand once more upon my native hills,  
And touch my Master. O, how oft I've  
seen

The touching of His garments bring back  
strength

To palsied limbs! I feel it has to mine.

Up! bear me to my church once more,  
There let me tell them of a Saviour's love;

For by the sweetness of my Master's voice  
Just now, I think He must be very near—  
Coming, I trust, to break the veil which  
time

Hath worn so thin that I can see beyond,  
And watch His footsteps.

"So raise up my head;  
How dark it is! I cannot seem to see  
The faces of my flock. Is that the sea  
That murmurs so, or is it weeping! Hush!  
'My little children! God so loved the  
world

He gave His Son; so love ye one another,  
Love God and men. Amen.' Now bear me  
back;

My legacy unto an angry world is this.

I feel my work is finished. Are the streets  
so full?

What call the flock my name? the Holy  
John?

Nay, write me rather, Jesus Christ's beloved,  
And lover of my children.

" Lay me down  
Once more upon my couch, and open wide  
The eastern window— See! there comes a  
light,  
Like that which broke upon my soul at e'en,  
When, in the dreary isle of Patmos, Gabriel  
came,  
And touched me on the shoulder. See! it  
grows,  
As when we mounted towards the pearly  
gates;  
I know the way! I trod it once before.  
And hark! it is the song the ransomed sung,  
Of glory to the Lamb! How loud it sounds;  
And that unwritten one! Methinks my soul

Can join it now. But who are these who  
crowd  
The shining way? Say! joy! 'tis the  
eleven!  
With Peter first; how eagerly he looks!  
How bright the smiles are beaming on James  
face!  
I am the last. Once more we are complete  
To gather round the Paschal feast.

" My place  
Is next my Master—O! my Lord! my Lord!  
How bright Thou art, and yet the very same  
I loved in Galilee! 'Tis worth the hundred  
years  
To feel this bliss! So lift me up, dear Lord,  
Unto Thy bosom. There shall I abide."

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### HE KNOWS.

MARY G. BRAINARD.

**I** KNOW not what will befall me!  
God hangs a mist o'er my eyes;  
And o'er each step of my onward path  
He makes new scenes to rise,  
And every joy He sends to me  
Comes as a sweet and glad surprise.

I see not a step before me,  
As I tread the days of the year,  
But the past is still in God's keeping,  
The future His mercy shall clear,  
And what looks dark in the distance,  
May brighten as I draw near.

For perhaps the dreaded future  
Has less bitterness than I think;  
The Lord may sweeten the water  
Before I stoop to drink,  
Or, if Marah must be Marah,  
He will stand beside its brink.

It may be there is waiting  
For the coming of my feet,  
Some gift of such rare blessedness  
Some joy so strangely sweet,

That my lips can only tremble  
With the thanks I cannot speak.

O, restful, blissful ignorance!  
'Tis blessed not to know,  
It keeps me quiet in those arms  
Which will not let me go,  
And hushes my soul to rest  
On the bosom which loves me so.

So I go on not knowing!  
I would not if I might;  
I would rather walk on in the dark with  
God,  
Than go alone in the light,  
I would rather walk with Him by faith,  
Than walk alone by sight.

My heart shrinks back from trials  
Which the future may disclose,  
Yet I never had a sorrow  
But what the dear Lord chose;  
So I send the coming tears back,  
With the whispered word "He knows."

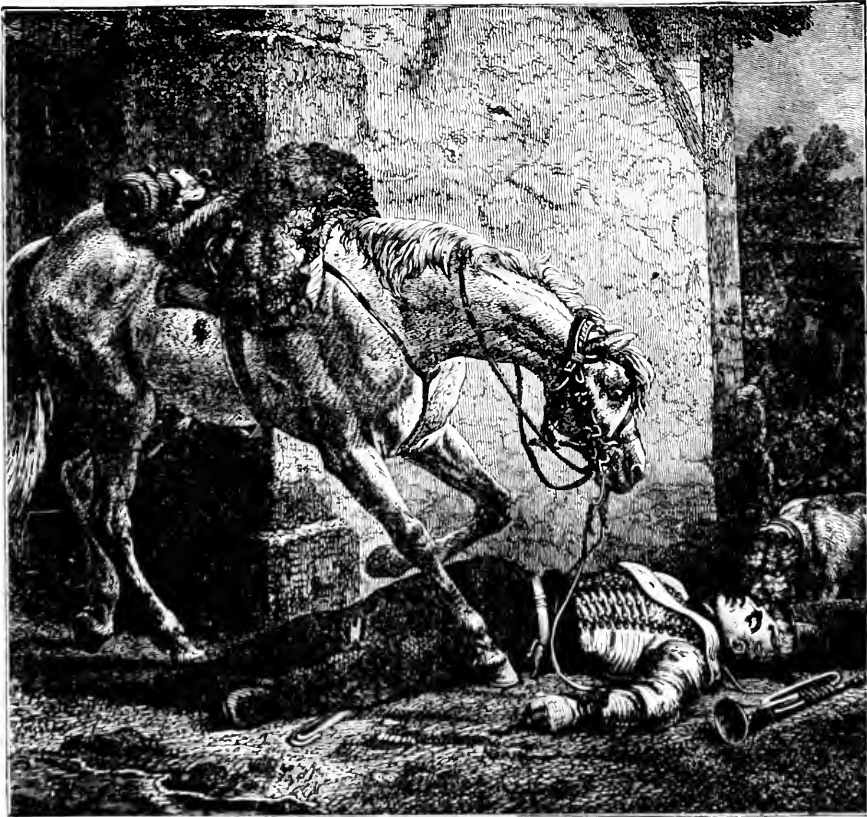
*THE SOLDIER'S DREAM.*

THOMAS CAMPBELL.



OUR bugles sang truce, for the night-  
cloud had lowered,  
And the sentinel stars set their watch  
in the sky;  
And thousands had sunk on the  
ground overpowered:  
The weary to sleep, and the wounded to die.

Methought from the battle-field's dreadful  
array  
Far, far, I had roamed on a desolate track:  
'Twas autumn, and sunshine arose on the  
way  
To the home of my fathers, that welcomed  
me back.



When reposing that night on my pallet of  
straw,  
By the wolf scaring fagot that guarded  
the lane,  
At the dead of the night a sweet vision I saw,  
And thrice ere the morning I dreamt it  
again

I flew to the pleasant fields, traversed so oft  
In life's morning march when my bosom  
was young;  
I heard my own mountain goats bleating  
aloft,  
And knew the sweet strain that the corn  
reapers sung.



<p>Then pledged we the wine-cup, and fondly I swore From my home and my weeping friends never to part ; My little ones kissed me a thousand times o'er, And my wife sobbed aloud in her full- ness of heart.</p>	<p>Stay, stay with us!—rest; thou art weary and worn! And fain was their war-broken soldier to stay ; But sorrow returned with the dawning of morn, And the voice in my dreaming ear melted away.</p>
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OLD COACHING DAYS.

JOHN POOLE.



RETURNED to Reeves's Hotel, College Green, where I was lodging. The individual who, at this time, so ably filled the important office of "Boots" at the hotel was a character. Be it remembered that, in his youth, he had been discharged from his place for omitting to call a gentleman, who was to go by one of the morning coaches, and who, in consequence of such neglect, missed his journey.

My slumbers were fitful—disturbed. Horrible dreams assailed me. Series of watches each pointing to the hour of FOUR passed slowly before me—then, time-pieces—dials of larger size—and at last, enormous steeple-clocks, all pointing to FOUR, FOUR, FOUR.

A change came o'er the spirit of my dream,

and endless processions of watchmen moved along, each mournfully dinning in my ears, "Past four o'clock." At length I was attacked by nightmare. Methought I was an hour-glass—old Father Time bestrode me—he pressed upon me with unendurable weight—fearfully and threateningly did he wave his scythe above my head—he grinned at me, struck three blows, audible blows, with the handle of his scythe, on my breast, stooped his huge head, and shrieked in my ear—

"Vor o'clock, zur; I zay it be vore o'clock."

It was the awful voice of Boots.

"Well, I hear you," groaned I.

"But I doant hear *you*. Vor o'clock, zur."

"Very well, very well, that'll do."

"Beggин' your pardon, but it woan't do, zur. 'Ee must get up—part vore, zur."

And he thundered away at the door; nor did he cease knocking till I

was fairly up, and had shown myself to him in order to satisfy him of the fact.

"That'll do, zur; 'ee told I to carl'ee, and I hope I ha' carl'd'ee properly."

I lit my taper at the rushlight. On opening a window-shutter, I was regaled with the sight of a fog, a parallel to which London itself, on one of its most perfect November days, could scarcely have produced. A dirty drizzling rain was falling. My heart sank within me. It was now twenty minutes past four. I was master of no more than forty disposable minutes, and, in that brief space, what had I not to do! The duties of the toilet were indispensable—the portmanteau *must* be packed—and, run as fast as I might, I could not get to the coach-office in less than ten minutes. Hot water was a luxury not to be procured; at that villainous hour not a human being in the house (nor, do I firmly believe, in the universe entire,) had risen—my unfortunate self, and my companion in wretchedness, poor Boots, excepted. The water in the jug was frozen; but, by dint of hammering upon it with the handle of the poker, I succeeded in enticing out about as much as would have filled a tea-cup. Two towels, which had been left wet in the room, were standing on a chair, bolt upright, as stiff as the poker itself, which you might almost as easily have bent. The tooth-brushes were riveted to the glass in which I had left them, and of which, (in my haste to disengage them from their stronghold,) they carried away a fragment; the soap was cemented to the dish; my shaving-brush was a mass of ice. In shape more appalling discomfort had never appeared on earth. I approached the looking-glass. Even had all the materials for the operation been tolerably thawed, it was impossible to use a razor by such a light.

"Who's there?"

"Now, if 'ee please, zur; no time to lose; only twenty-five minutes to vive."

I lost my self-possession—I have often wondered *that* morning did not unsettle my mind.

There was no time for the performance of anything like a comfortable toilet. I resolved, therefore, to defer it altogether till the coach should stop to breakfast. "I'll pack my portmanteau; that *must* be done." *In* went whatever happened to come first to hand. In my haste, I had thrust in, amongst my own things, one of mine host's frozen towels. Everything must come out again.

"Who's there?"

"Now, zur; 'ee'l be too late, zur."

“Coming!”

Everything was now gathered together—the portmanteau would not lock. No matter, it must be content to travel to town in a *deshabille* of straps. Where were my boots? In my hurry I had packed away both pair. It was impossible to travel to London on such a day in slippers. Again was everything to be undone.

“Now, zur, coach be going.”

The most unpleasant part of the ceremony of hanging (scarcely excepting the closing act) must be the hourly notice given to the culprit of the exact length of time he has to live. Could any circumstance have added much to the miseries of my situation, most assuredly it would have been those unfeeling reminders.

“I’m coming,” again replied I, with a groan. “I have only to pull on my boots.” They were both left-footed! Then must I open the rascally portmanteau again.

“Please, zur——”

“What in the name of the——do you want now?”

“Coach be gone, please zur.”

“Gone! Is there a chance of my overtaking it?”

“Bless ’ee! noa zur; not as Jem Robbins do droive. He be vive mile off by now.”

“You are certain of that?”

“I warrant’ee, zur.”

At this assurance I felt a throb of joy, which was almost a compensation for all my sufferings past.

“Boots,” said I, “you are a kind-hearted creature, and I will give you an additional half-crown. Let the house be kept perfectly quiet, and desire the chamber-maid to call me——”

“At what o’clock, zur?”

“This day three months at the earliest!”

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“THE PENNY YE MEANT TO GIVE.”

---



THERE'S a funny tale of a stingy man,  
Who was none too good, but might  
have been worse,  
Who went to his church on a Sun-  
day night,  
And carried along his well filled  
purse.

When the sexton came with his begging  
plate,  
The church was but dim with the candle's  
light;  
The stingy man fumbled all through his  
purse,  
And chose a coin by touch, and not sight.

It's an odd thing, now, that guineas should  
be

So like unto pennies in shape and size.

"I'll give a penny," the stingy man said:

"The poor must not gifts of pennies de-  
spise."

The penny fell down with a clatter and ring!  
And back in his seat leaned the stingy man.

"The world is so full of the poor," he thought:

"I can't help them all—I give what I can."

Ha, ha! how the sexton smiled, to be sure,

To see the gold guinea fall into his plate!

Ha, ha! how the stingy man's heart was  
wrung,

Perceiving his blunder, but just too late!

"No matter," he said: "in the Lord's ac-  
count

That guinea of gold is set down to me.

They lend to him who give to the poor;

It will not so bad an investment be."

"Na, na, mon," the chuckling sexton cried  
out:

"The Lord is na cheated—He kens thee  
well;

He knew it was only by accident

That out o' thy fingers the guinea fell:

"He keeps an account, na doubt, for the  
pair:

But in that account He'll set down to  
thee

Na mair o' that golden guinea, my mon,

Than the one bare penny ye meant to gi'e!"

There's a comfort, too, in the little tale—

A serious side as well as a joke;

A comfort for all the generous poor,

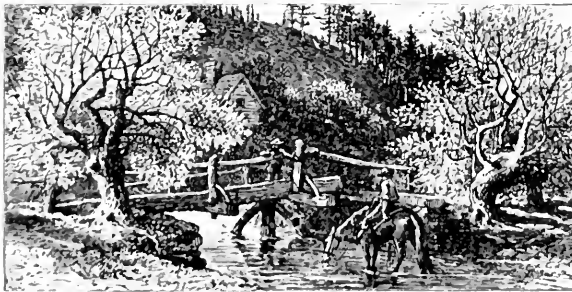
In the comical words the sexton speke;

A comfort to think that the good Lord knowe

How generous we really desire to be,

And will give us credit in his account

For all the pennies we long "to gi'e."



### MY PLAYMATE.

JOHN G. WHITTIER.

**T**HE pines were dark on Ramoth Hill,  
Their song was soft and low;  
The blossoms in the sweet May wind  
Were falling like the snow.

The blossoms drifted at our feet,  
The orchard birds sang clear;  
The sweetest and the saddest day  
It seemed of all the year.

For more to me than birds or flowers,  
My playmate left her home,  
And took with her the laughing spring  
The music and the bloom.

She kissed the lips of kith and kin,  
She laid her hand in mine;  
What more could ask the bashful boy  
Who fel her father's kine?

She left us in the bloom of May :  
 The constant years told o'er  
 Their seasons with as sweet May morns,  
 But she came back no more.

I walk, with noiseless feet, the round  
 Of uneventful years ;  
 Still o'er and o'er I sow the Spring  
 And reap the Autumn ears.

She lives where all the golden year  
 Her summer roses blow ;  
 The dusky children of the sun  
 Before her come and go.

There haply with her jeweled hands  
 She smooths her silken gown,—  
 No more the homespun lap wherein  
 I shook the walnuts down.

The wild grapes wait us by the brook,  
 The brown nuts on the hill,  
 And still the May-day flowers make sweet  
 The woods of Follymill.

The lilies blossom in the pond,  
 The birds build in the tree,  
 The dark pines sing on Ramoth hill  
 The slow song of the sea.

I wonder if she thinks of them,  
 And how the old time seems,—  
 If ever the pines of Ramoth wood  
 Are sounding in her dreams.

I see her face, I hear her voice ;  
 Does she remember mine ?  
 And what to her is now the boy  
 Who fed her father's kine ?

What cares she that the orioles build  
 For other eyes than ours,—  
 That other hands with nuts are filled,  
 And other laps with flowers ?

O playmate in the golden time !  
 Our mossy seat is green,  
 Its fringing violets blossom yet,  
 The old trees o'er it lean.

The winds so sweet with birch and fern  
 A sweeter memory blow ;  
 And there in spring the veries sing  
 The song of long ago.

And still the pines of Ramoth wood  
 Are moaning like the sea,—  
 The moaning of the sea of change  
 Between myself and thee !

### SHIBBOLETH.

Then said they unto him: "Say now Shibboleth;" and he said Sibboleth. They took him and slew him at the passages of Jordan; and there fell at that time of the Ephraimites, forty and two thousand. Judges xii. 6.

E. H. J. CLEVELAND.



DOWN to the stream they flying go ;  
 Right on the border stand the foe,—  
 Stand the foe, and this threat they  
 make :  
 "Shibboleth say, or your head we'll  
 take!"

Up to his desk the good man goes,  
 Down in the pews they sit, his foes,—  
 Sit his foes, and this threat they make :  
 "Shibboleth say, or your head we'll take!"  
 Say : Remember the Sabbath day,  
 In it ye neither shall work nor play ;  
 Say it commences on Saturday night,—

Just about early candle-light  
 Or, to make it a little surer still,  
 When the sun goes down behind the hill ;  
 And if the sun sets at half past four,  
 Close the shutters, and bar the door ;  
 Tell the strangers your gates within  
 That to do otherwise is a sin ;  
 And at half-past four on the following day,  
 Take out your knitting, and work or play—  
 For the Lord allows, in his law sublime,  
 Twenty-four hours for holy time ;  
 Thus you must speak our Shibboleth."  
 Nothing daunted, the good man saith,

"Ye must remember the Sabbath day—  
In it ye neither shall work nor play,  
Tell the strangers your gates within  
That to do otherwise is a sin.  
But at twelve o'clock it begins, I'm sure,  
Not on Saturday at half-past four!  
And at twelve o'clock at night it ends—  
This is the fourth command, my friends."

Down sits the parson in his seat,  
Up rise his enemies from the pit;  
"Off with his head!" they wrathful say,  
"How he abuses our Sabbath day!"

Up comes another to take his place,  
Heated and panting from the chase,  
And again the foe their menace make:  
"Shibboleth say, or your head we'll take!  
Say that the Lord made bond and free,  
Slavery's an evil, not sin *per se*;  
Slaves there have been from the first man's  
fall.

And a righteous God upholds it all.  
This is the pass word—speak it plain."

And the good man answers back again,  
"I know that the Lord made bond and free  
All of one blood—' and curs'd is he,'  
Sauth a righteous God in his holy ire,  
'Who useth service and giveth no hire!'"

"This man will never our Shibboleth say!"  
Thus cry the foe, as they eager lay  
Their violent hands on the clerical crown,  
"He is not one of us—hew him down!"

And again to the next in the sacred desk,  
They look from below and propound this  
text

"Say that we fell in Adam's fall,  
And that in Adam we sinned all,  
Say that in him we all are dead,  
Else you'll oblige us to take your head."

A moment they wait to hear the word,  
But shout as soon as his voice is heard,  
"Oh, hear ye now what the rebel saith?  
Shibboleth only—not Shibboleth!"

Another cry in the still'd air,  
Another head with its gory hair  
By the rolling stream, and another throat

The dire assassins are making yet:  
"Shibboleth say, and the stream shall flow  
Right and left as you onward go;  
Sibboleth say, and your head shall fall  
Right in the pass, as fell they all.  
Say that our sins we must all forsake—  
That the yoke of Christ we must willing  
take;

Our tongues from evil we must restrain,  
And from the alluring cup abstain;  
But we have made an amendment fair,  
And due allowance, here and there,  
For such as have but little grace,—  
Every one understands the case;  
We who are young in grace must grow,  
But still in the ways of folly go;  
We must have our pleasures, and perchance  
Amuse ourselves in a little dance,  
And we who are somewhat older grown—  
Though our lips are the Lord's and not our  
own,—

Must now and then be allowed to speak,  
Though our words be truly not over meek;  
And should we happen to speak in a hurry,  
Why surely the parson needn't worry,—  
Not even though we should blast his fame,  
For the poor church members are not to  
blame;

And though we are not inclined to drink  
Of the sparkling cup, yet we surely think  
It will never answer to fully put down  
The sale of the article in our town.  
These things we willingly, freely tell,  
That you may learn our Shibboleth well.  
Thus do we all of our sins forsake,  
And the yoke of Christ thus *easy* take,  
For hath He not called the burden *light*?  
Shibboleth say, as we indite "

But "Be ye holy," he calmly saith;  
"Brethren, this is my Shibboleth."

A sudden cry and a sudden gleam  
Of a glancing sword by the crimson stream,  
And "Off with his head!" they vengeful cry,  
"He is an Ephraimite,—let him die!"  
And quick dispatch him with all their might,  
Just as another one comes in sight  
Glad welcome give to the next who stands  
With the "bread of life" in his pious hands

In his pious hands, and they hear him  
through,  
' We believe it all, and so do you ;  
But this is not enough to say,  
We must have it said in a particular way—  
Say that the sinner *can't* repent  
Without the Spirit is on him sent ;  
To the small word *can't*, have a due regard,  
Else things will be apt to go very hard."

But the good man says: " He *can*, but *won't* ;  
I know that my danger is imminent."

And they quick reply, " We're sorry to make  
Such a very small word as this to take  
Your head from your shoulders,—thus,—  
entire,—

But you have incurred our holy ire ;  
The meaning of both is the same, 'tis true,

But such an excuse will never do ;  
'Tis a very important word, my friend,  
You will please to perceive you are *near*  
your end."

Forty-two thousand fell that *day*,  
Forty-two thousand bodies lay  
Of the Ephraimites, in the narrow *way*  
That led to the running river.

Forty-two thousand more will fall,  
For when they accept the " unanimous call "  
They may be assured they have staked their *all*  
By the theological river.

For still to the crossing do they hie,  
And still the " Shibboleth " eager try,  
But stop in the narrow pass to die,  
And go not over the river.

### SELLING A COAT.



STORY is told of a clothing merchant on Chatham Street, New York, who kept a very open store and drove a thriving trade, the natural consequence being that he waxed wealthy and indolent. He finally concluded to get an assistant to take his place on the sidewalk to "run in" customers, while he himself would enjoy his *otium cum dig* within the store. Having advertised for a suitable clerk, he awaited applications, determined to engage none but a good talker who would be sure to promote his interest.

Several unsuccessful applicants were dismissed, when a smart looking Americanized Jew came along and applied for the situation. The "boss" was determined not to engage the fellow without proof of his thorough capability and sharpness. Hence the following dialogue:

" Look here, young man ! I told you somedings. I vill gone up de street und valk me back past dis shop yust like I vas coundrymans, and if you can make me buy a coat of you, I vill hire you right away quick."

" All right," said the young man, " go ahead, and if I don't sell you a coat I won't ask the situation."

The proprietor proceeded a short distance up the street, then sauntered back toward the shop, where the young man was on the alert for him.

" Hi ! look here ! Don't you want some clothes to-day ?"

"No, I don't want me nothing," returned the boss.

"But step inside and let me show you what an elegant stock we have," said the "spider to the fly," catching him by the arm, and forcing him into the store.

After considerable palaver, the clerk expectant got down a coat, on the merits of which he expatiated at length, and finally offered it to "the countryman" at thirty dollars, remarking that it was "dirt cheap."

"Dirty tollar? My kracious! I wouldn't give you dwenty. But I don't want de coat anyways."

"You had better take it, my friend; you don't get a bargain like this every day."

"No; I don't want it. I gone me out. Good-day."

"Hold on! don't be in such a hurry," answered the anxious clerk. "See here, now the boss has been out all day, and I haven't sold a dollar's worth. I want to have something to show when he comes back, so take the coat at twenty-five dollars; that is just what it cost. I don't make a cent on it; but take it along."

"Young mans, don'd I told you three, four, couple of dimes dat I don't want de coat?"

"Well, take it at twenty dollars; I'll lose money on it, but I want to make one sale anyhow, before the boss comes in. Take it at twenty dollars."

"Vell, I don't want de coat, but I'll give you fifteen tollar, and not one cent more."

"Oh, my friend, I couldn't do it! Why, the coat cost twenty-five; yet sooner than not make a sale, I'll let you have it for eighteen dollars, and stand the loss."

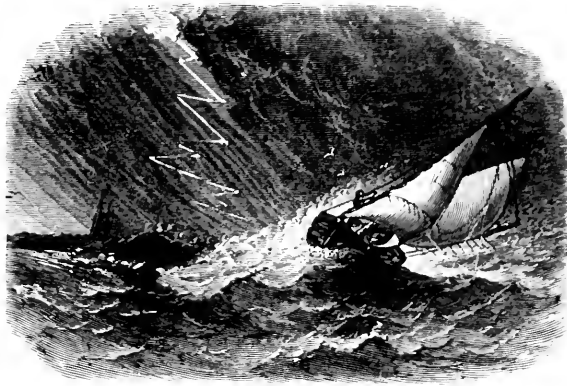
"No; I don't want it anyways. It ain't wurth no more as fifteen tollar, but I wouldn't give a cent more, so help me kracious."

Here the counterfeit rustic turned to depart, pleased to think that he had got the best of the young clerk; but that individual was equal to the emergency. Knowing that he must sell the garment to secure his place, he seized the parting boss, saying:

"Well, I'll tell you how it is. The man who keeps this store is an uncle of mine, and as he is a mean old cuss, I want to bust him. Here, take the coat at fifteen dollars."

This settled the business. The proprietor saw that this was too valuable a salesman to let slip, and so engaged him at once; and he may be seen every day standing in front of the shop, urging innocent countrymen to buy clothes which are "just de fit," at sacrificial prices.





*A WET SHEET AND A FLOWING SEA.*

ALLAN CUNNINGHAM.



WET sheet and a flowing sea,—  
 A wind that follows fast,  
 And fills the white and rustling sail,  
 And bends the gallant mast,—  
 And bends the gallant mast, my  
 boys,  
 While, like the eagle free,  
 Away the good ship flies, and  
 leaves  
 Old England on the lee.  
 O for a soft and gentle wind!  
 I heard a fair one cry;  
 But give to me the snorting breeze

And white waves heaving high—  
 And white waves heaving high, my boys,  
 The good ship tight and free:  
 The world of waters is our home,  
 And merry men are we.

There's tempest in yon horned moon,  
 And lightning in you cloud;  
 And hark the music, mariners!  
 The wind is piping loud,—  
 The wind is piping loud, my boys,  
 The lightning flashing free,  
 While the hollow oak our palace is,  
 Our heritage the sea.

*THE MYSTIC WEAVER.*



CALMLY see the Mystic Weaver,  
 Throw his shuttle to and fro;  
 'Mid the noise and wild confusion,  
 Well the weaver seems to know  
 What each motion  
 And commotion,  
 What each fusion  
 And confusion,  
 In the grand result will show,  
 As the nations,

Kings and stations,  
 Upward, Downward,  
 Hither, thither,  
 As in mystic dances, go.

In the present all is mystery,  
 In the past 'tis beautiful history.  
 O'er the mixing and the mingling,  
 How the signal bells are jingling;  
 See you not the weaver leaving

Finished work behind, in weaving?  
See you not the reason subtle,  
As the web and woof diminish,  
Changing into beautiful finish,  
Why the Weaver makes his shuttle,  
Hither, thither, scud and scuttle?

Glorious wonder! what a weaving!  
To the dull beyond believing!  
Such, no fabled ages know.  
Only faith can see the mystery,  
How, along the aisles of History  
Where the feet of sages go,  
Loveliest to the purest eyes,  
Grand the mystic tapet lies!  
Soft and smooth, and even spreading  
As if made for angel's treading;  
Tufted circles touching ever,

In-wrought figures fading never;  
Every figure has its plaidings,  
Brighter form and softer shadings  
Each illumined,—what a riddle!  
From a Cross that gems the middle.

'Tis a saying—some reject it,  
That its light is all reflected;  
That the tapet's hues are given  
By a Sun that shines in Heaven!  
'Tis believed, by all believing,  
That great God himself is weaving—  
Bringing out the world's dark mystery,  
In the light of Truth and History;  
And as web and woof diminish,  
Comes the grand and glorious finish;  
When begin the golden ages  
Long foretold by seers and sages.

## THE NEW CHURCH ORGAN.

WILL. M. CARLETON.

**T**HEY'VE got a bran new organ, Sue,  
For all their fuss and search;  
They've done just as they said they'd  
do,  
And fetched it into church.

They're bound the critter shall be seen,  
And on the preacher's right,  
They've hoisted up their new machine  
In everybody's sight  
They've got a chorister and choir,  
Ag'n my voice and vote;  
For it was never *my* desire,  
To praise the Lord by note!

I've been a sister good an' true,  
For five and thirty year;  
I've done what seemed my part to do,  
An' prayed my duty clear;  
I've sung the hymns both slow and quick,  
Just as the preacher read.  
And twice, when Deacon Tubbs was sick,  
I took the fork an' led'  
And now their bold, new-fangled ways  
Is comin' all about:

And I, right in my latter days,  
Am fairly crowded out!  
To-day, the preacher, good old dear,  
With tears all in his eyes,  
Read—"I can read my title clear  
To mansions in the skies,"—  
I al'ays liked that blessed hymn—  
I s'pose I al'ays will;  
It somehow gratifies my whim,  
In good old "Ortonville;"  
But when that choir got up to sing,  
I couldn't catch a word;  
They sung the most dog-gonedest thing  
A body ever heard!

Some worldly chaps was standin' near  
And when I seed them grin,  
I bid fare-well to every fear,  
And boldly waded in.  
I thought I'd chase their tune along,  
An' tried with all my might;  
But though my voice is good an' strong  
I couldn't steer it right.  
When they was high, then I was low,  
An' also contra'wise;

And I too fast, or they too slow,  
To "mansions in the skies."

An' after every verse, you know  
They played a little tune;

I didn't understand, an' so

I started in too soon.

I pitched it pretty middlin' high,

I fetched a lusty tone,

But oh, alas! I found that I

Was singing there alone!

They laughed a little, I am told,

But I had done my best:

And not a wave of trouble rolled

Across my peaceful breast.

And sister Brown—I could but look—

She sits right front of me;

She never was no singin' book,

An' never meant to be;

But then she al'ays tried to do

The best she could, she said;

She understood the time right through,

An' kep' it with her head;

But when she tried this mornin', oh,

I had to laugh, or cough—

It kep' her head a bobbin' so,

It e'en a' most came off!

An' Deacon Tubbs,—he all broke down,

As one might well suppose,

He took one look at sister Brown,

And meekly scratched his nose.

He looked his hymn book through and  
through

And laid it on the seat,

And then a pensive sigh he drew,

And looked completely beat.

An' when they took another bout,

He didn't even rise,

But drew his red bandanner out,

An' wiped his weepin' eyes.

I've been a sister good an' true,

For five an' thirty year;

I've done what seemed my part to do,

And prayed my duty clear;

But death will stop my voice, I know,

For he is on my track;

And some day, I to church will go

And never more come back.

And when the folks get up to sing—

Whene'er that time shall be—

I do not want no *patent* thing

A squealin' over me!

## A GERMAN TRUST SONG.

LAMPERTIUS, 1625.

**J**UST as God leads me I would go;  
I would not ask to choose my  
way;

Content with what He will bestow,

Assured He will not let me stray.

So as He leads, my path I  
make,

And step by step I gladly take.

A child in Him confiding.

Just as God leads, I am content:

I rest me calmly in His hands;

That which He hath decreed and sent—

That which His will for me commands,

I would that He should all fulfil

That I should do His gracious will  
In living or in dying.

Just as God leads, I all resign;

I trust me to my Father's will;

When reason's rays deceptive shine,

His counsel would I yet fulfill:

That which His love ordained as  
right.

Before He brought me to the light,

My all to Him resigning.

Just as God leads me, I abide

In faith, in hope, in suffering, true;

His strength is ever by my side—

Can aught my hold on Him undo?

<p>I hold me firm in patience, knowing That God my life is still bestowing— The best in kindness sending.</p> <p>Just as God leads, I onward go,</p>	<p>Oft amid thorns and briars keen; God does not yet His guidance show— But in the end it shall be seen How by a loving Father's will, Faithful and true He leads me still.</p>
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*MOUNTAIN AND SQUIRREL.*

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R. W. EMERSON.

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<p><b>T</b>HE mountain and the squirrel Had a quarrel: And the former called the latter "Little Prig." Bun replied: You are doubtless very big: But all sorts of things and weather Must be taken in together. To make up a year And a sphere.</p>	<p>And I think it no disgrace To occupy my place. If I'm not so large as you, You are not so small as I, And not half so spry. I'll not deny you make A very pretty squirrel track; Talents differ; all is well and wisely put; If I cannot carry forests on my back, Neither can you crack a nut."</p>
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*MAKING LOVE IN A BALLOON.*

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LITCHFIELD MOSELEY.

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**T**HERE was to be a balloon ascent from the lawn, and Fanny had tormented her father into letting her ascend with the aeronaut. I instantly took my plans; bribed the aeronaut to plead illness at the moment when the machine should have risen; learned from him the management of the balloon, though I understood that pretty well before, and calmly awaited the result. The day came. The weather was fine. The balloon was inflated. Fanny was in the car. Everything was ready, when the aeronaut suddenly fainted. He was carried into the house, and Sir George accompanied him. Fanny was in despair.

"Am I to lose my air expedition?" she exclaimed, looking over the side of the car; "some one understands the management of this thing, surely? Nobody! Tom!" she called out to me, "you understand it, don't you?"

"Perfectly," I answered.

"Come along, then," she cried; "be quick, before papa comes back."

The company in general endeavored to dissuade her from her project, but of course in vain. After a decent show of hesitation, I climbed into the car. The balloon was cast off, and rapidly sailed heavenward. There was scarcely a breath of wind, and we rose almost straight up. We rose above the house, and she laughed and said, "How jolly!"

We were higher than the highest trees, and she smiled, and said it was very kind of me to come with her. We were so high that the people below looked mere specks, and she hoped that I thoroughly understood the management of the balloon. Now was my time.

"I understand the going up part," I answered; "to come down is not so easy," and I whistled.

"What do you mean," she cried.

"Why, when you want to go up faster, you throw some sand overboard," I replied, suiting the action to the word.

"Don't be foolish, Tom," she said, trying to appear quite calm and indifferent, but trembling uncommonly.

"Foolish!" I said; "oh dear, no, but whether I go along the ground or up in the air I like to go the pace, and so do you, Fanny, I know. Go it, you cripples!" and over went another sand-bag.

"Why, you're mad, surely," she whispered in utter terror, and tried to reach the bags, but I kept her back.

"Only with love, my dear," I answered, smiling pleasantly: "only with love for you. Oh, Fanny, I adore you! Say you will be my wife."

"Never!" she answered; "I'll go to Ursa Major first, though I've got a big enough bear here, in all conscience."

She looked so pretty that I was almost inclined to let her off. (I was only trying to frighten her, of course I knew how high we could go safely, well enough, and how valuable the life of Jenkins was to his country,) but resolution is one of the strong points of my character, and when I've begun a thing I like to carry it through: so I threw over another sand-bag, and whistled the Dead March in Saul.

"Come, Mr. Jenkins," she said suddenly, "come, Tom, let us descend now, and I'll promise to say nothing whatever about all this."



I continued the execution of the Dead March.

"But if you do not begin the descent at once I'll tell papa the moment I set foot on the ground."

I laughed, seized another bag, and looking steadily at her said: "Will you promise to give me your hand?"

"I've answered you already," was the reply.

Over went the sand, and the solemn notes of the Dead March resounded through the car.

"I thought you were a gentleman," said Fanny rising up in a terrible rage from the bottom of the car, where she had been sitting, and looking perfectly beautiful in her wrath. "I thought you were a gentleman, but I find I was mistaken. Why, a chimney-sweeper would not treat a lady in such a way. Do you know that you are risking your own life as well as mine by your madness?"

I explained that I adored her so much that to die in her company would be perfect bliss, so that I begged she would not consider my feelings at all. She dashed off her beautiful hair from her face, and standing perfectly erect, looking like the Goddess of Anger or Boadicea—if you can imagine that personage in a balloon—she said, "I command you to begin the descent this instant!"

The Dead March, whistled in a manner essentially gay and lively, was the only response. After a few minutes' silence I took up another bag, and said:

"We are getting rather high; if you do not decide soon we shall have Mercury coming to tell us that we are trespassing—will you promise me your hand?"

She sat in sulky silence in the bottom of the car. I threw over the sand. Then she tried another plan. Throwing herself upon her knees, and bursting into tears, she said:

"Oh, forgive me for my slight the other day. It was very wrong, and I am very sorry. Take me home, and I will be a sister to you."

"Not a wife?" said I.

"I can't! I can't!" she answered.

Over went the fourth bag, and I began to think she would beat me after all, for I did not like the idea of going much higher. I would not give in just yet, however. I whistled for a few moments, to give her time for reflection, and then said: "Fanny, they say that marriages are made in heaven—if you do not take care, ours will be solemnized there."

I took up the fifth bag. "Come," I said, "my wife in life, or my companion in death. Which is it to be?" and I patted the sand-bag in

a cheerful manner. She held her face in her hands, but did not answer. I nursed the bag in my arms, as if it had been a baby.

"Come, Fanny, give me your promise." I could hear her sobs. I'm the softest-hearted creature breathing, and would not pain any living thing, and I confess she had beaten me. I was on the point of flinging the bag back into the car, and saying, "Dearest Fanny, forgive me for frightening you. Marry whomsoever you wish. Give your lovely hand to the lowest groom in your stables—endow with your priceless beauty the chief of the Panki-wanki Indians. Whatever happens, Jenkins is your slave—your dog—your footstool. His duty, henceforth, is to go whithersoever you shall order, to do whatever you shall command." I was just on the point of saying this, I repeat, when Fanny suddenly looked up, and said, with a queerish expression upon her face :

"You need not throw that last bag over. I promise to give you my hand."

"With all your heart?" I asked, quickly.

"With all my heart," said she, with the same strange look.

I tossed the bag into the bottom of the car, and opened the valve. The balloon descended. Gentlemen, will you believe it?—when we had reached the ground, and the balloon had been given over to its recovered master, when I had helped Fanny tenderly to the earth, and turned towards her to receive anew the promise of her hand—will you believe it?—she gave me a box on the ear that upset me against the car, and running to her father, who at that moment came up, she related to him and the assembled company what she called my disgraceful conduct in the balloon, and ended by informing me that all of her hand that I was likely to get had been already bestowed upon my ear, which she assured me had been given with all her heart.

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### THE BELLS.

EDGAR A. POE.

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HEAR the sledges with the bells  
Silver bells!

What a world of merriment their  
melody foretells!

How they tinkle, tinkle, tinkle,  
In the icy air of night!

While the stars that oversprinkle  
All the heavens, seem to twinkle

With a crystalline delight;  
Keeping time, time, time,  
In a sort of Runic rhyme,

To the tintinnabulation that so musically  
wells

From the bells, bells, bells, bells,  
Bells, bells, bells --

From the jingling and the tinkling of the bells

Hear the mellow wedding bells—  
 Golden bells!  
 What a world of happiness their harmony  
 foretells!  
 Through the balmy air of night  
 How they ring out their delight!  
 From the molten-golden notes,  
 And all in tune,  
 What a liquid ditty floats  
 To the turtle-dove that listens, while she  
 gloats  
 On the moon!  
 Oh, from out the sounding cells,  
 What a gush of euphony voluminously wells!  
 How it swells!  
 How it dwells!

On the future! how it tells  
 Of the rapture that impels  
 To the swinging and the ringing  
 Of the bells, bells, bells—  
 Of the bells, bells, bells, bells,  
 Bells, bells, bells—  
 To the rhyming and the chiming of the bells!

Hear the loud alarum bells—  
 Brazen bells!  
 What a tale of terror, now, their turbulency  
 tells!  
 In the startled ear of night  
 How they scream out their affright!  
 Too much horrified to speak,  
 They can only shriek, shriek,  
 Out of tune,  
 In a clamorous appealing to the mercy of the  
 fire,  
 In a mad exostulation with the deaf and  
 frantic fire  
 Leaping higher, higher, higher,  
 With a desperate desire,  
 And a resolute endeavor,  
 Now—now to sit or never,  
 By the side of the pale-faced moon.  
 Oh, the bell, bell, bell!  
 What a tale their terror tells  
 Of despair!  
 How they clang, and clash, and roar!  
 What a horror they outpour  
 On the boom of the palpitating air!  
 Yet the ear, it fully knows,

By the twanging,  
 And the clanging,  
 How the danger ebbs and flows;  
 Yet the ear distinctly tells,  
 In the jangling  
 And the wrangling,  
 How the danger sinks and swells,  
 By the sinking or the swelling in the anger  
 of the bells—  
 Of the bells—  
 Of the bells, bells, bells, bells,  
 Bells, bells, bells—  
 In the clamor and the clangor of the bells!

Hear the tolling of the bells—  
 Iron bells!  
 What a world of solemn thought their mon-  
 ody compels!  
 In the silence of the night,  
 How we shiver with affright,  
 At the melancholy menace of their tone!  
 For every sound that floats  
 From the rust within their throats  
 Is a groan.  
 And the people—ah, the people—  
 They that dwell up in the steeple,  
 All alone,  
 And who tolling, tolling, tolling,  
 In that muffled monotone,  
 Feel a glory in so rolling  
 On the human heart a stone—  
 They are neither man nor woman—  
 They are neither brute nor human—  
 They are ghouls:  
 And their king it is who tolls;  
 And he rolls, rolls, rolls, rolls,  
 A paan from the bells!  
 And his merry bosom swells  
 With the paan of the bells!  
 And he dances and he yells;  
 Keeping time, time, time,  
 In a sort of Runic rhyme,  
 To the paan of the bells—  
 Of the bells;  
 Keeping time, time, time,  
 In a sort of Runic rhyme,  
 To the throbbing of the bells—  
 Of the bells, bells, bells,  
 To the sobbing of the bells;  
 Keeping time, time, time,



As he knells, knells, knells,  
In a happy Runic rhyme,  
To the rolling of the bells,  
Of the bells, bells, bells,

To the tolling of the bells,  
Of the bells, bells, bells, bells—  
Bells, bells, bells,  
To the moaning and the groaning of the bells.

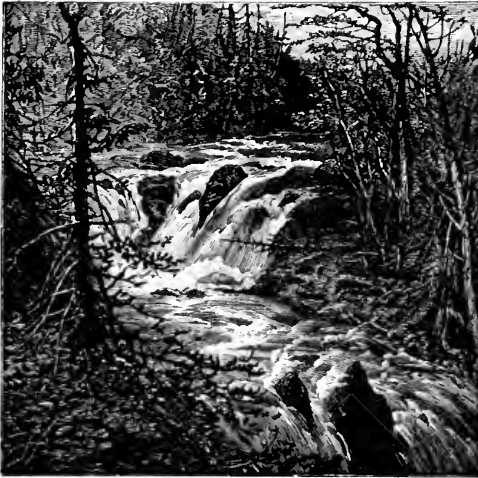
## THE HERMIT.

JAMES BEATTIE.



At the close of the day, when the ham-  
let is still,  
And mortals the sweets of forgetful-  
ness prove,  
When naught but the torrent is  
heard on the hill,

Why, lone Philomela, that languishing  
fall?  
For spring shall return, and a lover be-  
stow,  
And sorrow no longer thy bosom intrall.  
But, if pity inspire thee, renew the sad lay,—  
Mourn, sweetest complainer, man  
calls thee to mourn;  
O, soothe him whose pleasures like  
thine pass away!  
Full quickly they pass—but they  
never return.



And naught but the nightingale's song in  
the grove,  
'Twas thus by the cave of the mountain afar,  
While his harp rung symphonious, a her-  
mit began;  
No more with himself or with nature at war,  
He thought as a sage, though he felt as a  
man:  
' Ah! why, all abandoned to darkness and  
woe,

"Now gliding remote on the verge  
of the sky,  
The moon, half extinguished, her  
crescent displays;  
But lately I marked when majestic  
on high  
She shone, and the planets were  
lost in her blaze.  
Roll on, thou fair orb, and with glad-  
ness pursue  
The path that conducts thee to  
splendor again!  
But man's faded glory what change shall  
renew?  
Ah, fool! to exult in a glory so vain!  
'Tis night, and the landscape is lovely no  
more.  
I mourn,—but, ye woodlands, I mourn not  
for you;  
For morn is approaching your charms to re-  
store,

<p>Perfumed with fresh fragrance, and glittering with dew.          Nor yet for the ravage of winter I mourn,—          Kind nature the embryo blossom will save:          But when shall spring visit the mouldering urn?          O, when shall day dawn on the night of the grave?</p> <p>“Twas thus, by the glare of false science betrayed,          That leads to bewilder, and dazzles to blind,          My thoughts went to roam from shade onward to shade,          Destruction before me, and sorrow behind.          ‘O pity, great Father of light,’ then I cried,          Thy creature, who fain would not wander from thee!</p>	<p>Lo, humbled in dust, I relinquished my pride;          From doubt and from darkness thou only canst free.”</p> <p>“And darkness and doubt are now flying away;          No longer I roam in conjecture forlorn.          So breaks on the traveler, faint and astray,          The bright and the balmy effulgence of morn.          See truth, love, and mercy in triumph descending,          And nature all glowing in Eden’s first bloom!          On the cold cheek of death smiles and roses are blending,          And beauty immortal awakes from the tomb.”</p>
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*WINTER SONG.*

LUDWIG HÖLTY.

Translated from the German by Charles T. Brooks.

<p><b>S</b>MMER joys are o'er;          Flowrets bloom no more,          Wintry winds are sweeping,          Through the snow-drifts peeping,          Cheerful evergreen          Rarely now is seen.</p> <p>Now no plumed throng          Charms the wood with song;          Ice-bound trees are glittering;</p>	<p>Merry snow-birds twittering,          Fondly strive to cheer          Scenes so cold and drear.</p> <p>Winter, still I see          Many charms in thee,—          Love thy chilly greeting,          Snow-storms fiercely beating,          And the dear delights          Of the long, long nights.</p>
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*MRS. LOFTY AND I.*

<p><b>M</b>R. LOFTY keeps a carriage,          So do I;          She has dapple grays to draw it,          None have I;          She's no prouder with her coachman          Than am I          With my blue-eyed laughing baby          Trundling by,</p>	<p>I hide his face, lest she should see          The cherub boy, and envy me.</p> <p>Her fine husband has white fingers,          Mine has not          He could give his bride a palace,          Mine a cot,</p>
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"Ice-bound trees are glittering,  
Merry snow-birds twittering

Family strive to cheer  
Scenes so cold and drear."





Men stop and smile to see her go ; They gaze, they smile in pleased surprise ; They ask her name, they long to show Some silent friendship in their eyes.  She glances not ; she passes on ; Her stately footfall quicker rings ;	She guesses not the benison Which follows her on noiseless wings.  Smooth be her ways, secure her tread Along the devious lines of life, From grace to grace successive led,— A noble maiden, nobler wife !
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### ADVICE TO YOUNG MEN.

NOAH PORTER.

**Y**OUNG men, you are the architects of your own fortunes. Rely upon your own strength of body and soul. Take for your star self-reliance, faith, honesty, and industry. Inscribe on your banner, "Luck is a fool, pluck is a hero." Don't take too much advice—keep at your helm and steer your own ship, and remember that the great art of commanding is to take a fair share of the work. Don't practice too much humanity. Think well of yourself. Strike out. Assume your own position. Put potatoes in your cart, over a rough road, and small ones go to the bottom. Rise above the envious and jealous. Fire above the mark you intend to hit. Energy, invincible, determination, with a right motive, are the levers that move the world. Don't drink. Don't chew. Don't smoke. Don't swear. Don't deceive. Don't read novels. Don't marry until you can support a wife. Be in earnest. Be self-reliant. Be generous. Be civil. Read the papers. Advertise your business. Make money and do good with it. Love your God and fellow men. Love truth and virtue. Love your country, and obey its laws. If this advice be implicitly followed by the young men of the country, the millennium is at hand.

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### DEATH OF PRESIDENT LINCOLN.

HENRY WARD BEECHER.

**W**HO had recount our martyr's sufferings for this people since November, 1860? His horizon had been black with storm by day and by night; he has trod the way of danger and of darkness; on his shoulder rested a government dearer to him than his own life. At its integrity millions of men were striking at home, and upon this government foreign eyes lowered. It stood a lone island

in the sea, full of storms, and every tide and wave seemed eager to devour it. Upon thousands of hearts great sorrows and anxieties have rested, but not on one such or in such a measure as upon that simple, truthful, noble soul, our faithful and sainted Lincoln. Never rising to the enthusiasm of more impatient natures in hours of hope, and never sinking with mercurial natures in hours of defeat to such depths of despondency, he held on with immovable patience and fidelity, putting caution against hope that it might not be premature and hope against caution that it might not yield to dread and danger. He wrestled ceaselessly through four black and dreadful purgatorial years wherein God was cleansing the sin of His people as by fire. At last the watcher beheld the gray dawn for the country; the mountains began to give their forms forth from out of darkness, and the East came rushing towards us with arms full of joy for all our sorrows. Then it was for him to be glad exceedingly that had sorrowed immeasurably. Peace could bring no heart such joy, such rest, such honor, trust and gratitude. He but looked upon it as Moses looked upon the promised land, and then the wail of the nation proclaimed that he had gone from among us. Not thine the sorrow, but ours, sainted soul. Thou hast indeed entered the promised land while we yet are on the march. To us remains the rocking of the deep and the storm upon the land. Days of duty and nights of watching, but thou art sphered high above all darkness, far beyond all sorrow and weariness. Oh, weary heart, rejoice exceedingly thou that hast enough suffered. Thou hast beheld Him who, invisibly, hath led thee in this great wilderness. Thou standest among the elect; around thee are the royal men that have ennobled human life in every age, and the coronet of glory on thy brow as a diadem of joy is upon thee for evermore. Over all this land, over all the little cloud of years that now from thy infinite horizon moves back as a speck, thou art lifted up as high as the star is above the cloud. In the goodly company of Mount Zion thou shalt find that rest which thou hast sorrowing sought; and thy name, an everlasting name in Heaven, shall flourish in fragrance and beauty as long as the sun shall last upon the earth, and hearts remain to revere truth, fidelity and goodness.

He who now sleeps has by this event been clothed with new influence. Dead, he speaks to men who now willingly hear what before they refused to listen to. Now his simple and weighty words will be gathered like those of Washington, and your children and children's children shall be taught to ponder the simplicity and deep wisdom of the utterances which, in time of party heat, passed as idle words. The patriotism of men will receive a new impulse, and men, for his sake, will love the whole

country which he loved so well. I swear you on the altar of his memory to be more faithful to the country for which he has perished by his very perishing, and swear anew hatred to that slavery which made him a martyr and a conqueror.

And now the martyr is moving in triumphal march, mightier than when alive. The nation rises up at every stage of his coming. Cities and States are his pall-bearers, and the cannon speaks the hours with solemn progression. Dead, dead, dead, he yet speaketh. Is Washington dead? Is Hampden dead? Is David dead? Is any man that ever was fit to live dead? Disenthralled of flesh, risen to the unobstructed sphere where passion never comes, he begins his illimitable work. His life is now grafted upon the infinite, and will be fruitful, as no earthly life can be. Pass on, thou that hast overcome! Your sorrows, oh people, are his peans, your bells and bands and muffled drums sound triumph in his ears. Wail and weep here; God makes it echo joy and triumph there. Pass on! Four years ago, oh Illinois, we took from thy midst an untried man; and from among the people; we return him to you a mighty conqueror. Not thine any more, but the nation's; not ours, but the world's. Give him place, oh ye prairies. In the midst of this great continent his dust shall rest, a sacred treasure to myriads who shall pilgrim to that shrine to kindle anew their zeal and patriotism. Ye winds that move over the mighty places of the West, chant his requiem! Ye people behold the martyr whose blood, as so many articulate words, pleads for fidelity, for law, for liberty!

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### FUNERAL OF LINCOLN.

RICHARD HENRY STODDARD.



PEACE! Let the long procession come,  
For, hark! the mournful, muffled  
drum,

The trumpet's wail afar;  
And see! the awful car!

Peace! Let the sad procession go,  
While cannon boom, and bells toll slow,

And go thou sacred car,  
Bearing our woe afar!

Go darkly borne from State to State,  
Whose loyal, sorrowing cities wait

To honor all they can,  
The dust of that good man!

Go, grandly borne, with such a train  
As greatest kings might die to gain:  
The just, the wise, the brave  
Attend thee to the grave!

And you, the soldiers of our wars,  
Bronzed veterans, grim with noble scars,  
Salute him once again,  
Your late commander,—*slain!*



Yes, let your tears indignant fall,  
 But leave your muskets on the wall ;  
 Your country needs you now  
 Beside the forge, the plough !

So sweetly, sadly, sternly goes  
 The fallen to his last repose.  
 Beneath no mighty dome,  
 But in his modest home,

The churchyard where his children rest,  
 The quiet spot that suits him best,

*There* shall his grave be made,  
 And there his bones be laid !

And there his countrymen shall come,  
 With memory proud, with pity dumb,  
 And strangers, far and near,  
 For many and many a year !

For many a year and many an age,  
 While History on her ample page  
 The virtues shall enroll  
 Of that paternal soul !

*THE SUN IS WARM, THE SKY IS CLEAR.*

PERCY BYSSHE SHELLEY.

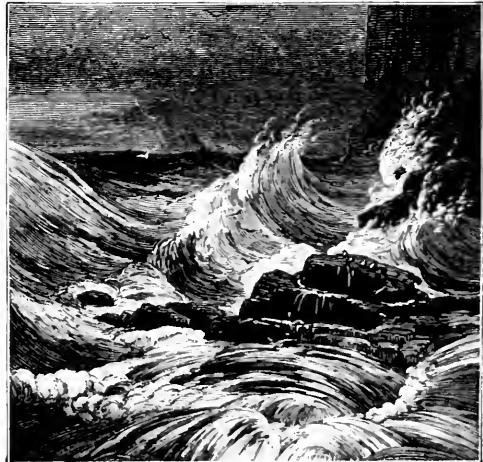
**T**HE sun is warm, the sky is clear,  
 The waves are dancing fast and  
 bright,  
 Blue isles and snowy mountains  
 wear

The purple noon's transparent light:  
 The breath of the moist air is light  
 Around its unexpanded buds ;  
 Like many a voice of one delight,—  
 The winds', the birds', the ocean-  
 floods',—  
 The City's voice itself is soft like Soli-  
 tude's.

I see the Deep's untrampled floor  
 With green and purple sea-weeds  
 strown ;  
 I see the waves upon the shore  
 Like light dissolved in star-showers  
 thrown ;  
 I sit upon the sands alone ;  
 The lightning of the noontide ocean  
 Is flashing round me, and a tone  
 Arises from its measured motion,—  
 How sweet, did any heart now share  
 in my emotion !

Alas ! I have nor hope nor health,  
 Nor peace within nor calm around,  
 Nor that Content surpassing wealth

The sage in meditation found,  
 And walked with inward glory crowned,—  
 Nor fame, nor power, nor love, nor lei-  
 sure ;  
 Others I see whom these surround ;  
 Smiling they live, and call life pleasure ;  
 To me that cup has been dealt in another  
 measure.



Yet now despair itself is mild  
 Even as the winds and waters are ;  
 I could lie down like a tired child,

And weep away the life of care  
Which I have borne, and yet must bear  
Till death like sleep might steal on me,  
And I might feel in the warm air

My cheek grow cold, and hear the  
    sea  
Breathe o'er my dying brain its last mo-  
    notony.

### SEARCHING FOR THE SLAIN.



OLD the lantern aside, and shudder  
    not so;  
There's more blood to see than this  
    stain on the snow;  
    There are pools of it, lakes of it, just  
    over there,  
And fixed faces all streaked, and crimson-  
    soaked hair.  
Did you think, when we came, you and I,  
    out to-night  
To search for our dead, you would be a fair  
    sight?  
You're his wife; you love him—you think  
    so; and I  
Am only his mother; my boy shall not lie  
In a ditch with the rest, while my arms can  
    bear  
His form to a grave that mine own may soon  
    share.  
So, if your strength fails, best go sit by the  
    hearth,  
While his mother alone soaks his bed on the  
    earth.  
You will go! then no faintings! Give me  
    the light,  
And follow my footsteps—my heart will lead  
    right  
Ah God! what is here? a great heap of the  
    slain  
All mangled and gory!—what horrible pain  
The a-benigs have died in! Dear mothers,  
    ye weep,  
Ye weep, oh, ye weep o'er this terrible sleep!  
More! more! Ah! I thought I could never  
    more know  
Grief, horror, or pity, for aught here below,  
Since I stood in the porch and heard his  
    chief tell

How brave was my son, how he gallantly  
    fell.  
Did they think I cared then to see officers  
    stand  
Before my great sorrow, each hat in each  
    hand?  
Why, girl, do you feel neither reverence nor  
    fright,  
That your red hands turn over toward this  
    dim light  
These dead men that stare so? Ah, if you  
    had kept  
Your senses this morning ere his comrades  
    had left,  
You had heard that his place was worst of  
    them all,—  
Not 'mid the stragglers,—where he fought he  
    would fall.  
There's the moon through the clouds: O  
    Christ what a scene!  
Dost Thou from Thy heavens o'er such vi-  
    sions lean,  
And still call this cursed world a footstool of  
    Thine?  
Hark! a groan! there another,—here in this  
    line  
Piled close on each other! Ah, here is the  
    flag,  
Torn, dripping with gore;—bah! they died  
    for this rag.  
Here's the voice that we seek, poor soul, do  
    not start;  
We're women, not ghosts—What a gash o'er  
    the heart!  
Is there aught ye can do? A message to  
    give  
To any beloved one? I swear, if I live,  
To take it for sake of the words my boy said,

<p>"Home," "mother," "wife," ere he reeled down 'mong the dead.</p> <p>But, first, can you tell where his regiment stood?</p> <p>Speak, speak, man, or point; 'twas the Ninth. Oh, the blood</p> <p>Is choking his voice! What a look of despair!</p> <p>There, lean on my knee, while I put back the hair</p> <p>From eyes so fast glazing. Oh, my darling, my own,</p> <p>My hands were both idle when you died alone.</p> <p>He's dying—he's dead! Close his lids, let us go.</p> <p>God's peace on his soul! If we only could know</p> <p>Where our own dear one lies!—my soul has turned sick;</p> <p>Must we crawl o'er these bodies that lie here so thick?</p> <p>I cannot! I cannot! How eager you are! One might think you were nursed on the red lap of War.</p> <p>He's not here—and not here. What wild hopes flash through</p> <p>My thoughts, as, foot-deep, I stand in this dread dew,</p> <p>And cast up a prayer to the blue, quiet sky! Was it you, girl, that shrieked? Ah! what face doth lie</p> <p>Uprturned toward me there, so rigid and white?</p> <p>O God, my brain reels! 'Tis a dream. My old sight</p> <p>Is dimmed with these horrors. My son! oh, my son!</p> <p>Would I had died for thee, my own, only one!</p>	<p>There, lift off your arms; let him come to the breast</p> <p>Where first he was lulled, with my soul's hymn, to rest.</p> <p>Your heart never thrilled to your lover's fond kiss</p> <p>As mine to his baby-touch; was it for this?</p> <p>He was yours, too; he loved you? Yes, yes, you're right.</p> <p>Forgive me, my daughter, I'm maddened to- night.</p> <p>Don't moan so, dear child; you're young, and your years</p> <p>May still hold fair hopes; but the old die of tears.</p> <p>Yes, take him again;—ah! don't lay your face there;</p> <p>See the blood from his wound has stained your loose hair.</p> <p>How quiet you are! Has she fainted?—her cheek</p> <p>Is cold as his own. Say a word to me,—speak! Am I crazed? Is she dead? Has <i>her</i> heart broke first?</p> <p>Her trouble was bitter, but sure mine is worst.</p> <p>I'm afraid, I'm afraid, all alone with these dead;</p> <p>Those corpses are stirring; God help my poor head!</p> <p>I'll sit by my children until the men come To bury the others, and then we'll go home.</p> <p>Why, the slain are all dancing! Dearest, don't move.</p> <p>Keep away from my boy; he's guarded by love.</p> <p>Lullaby, lullaby; sleep, sweet darling, sleep! God and thy mother will watch o'er thee keep!</p>
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## FROM WASHINGTON'S INAUGURAL.



It would be peculiarly improper to omit, in this first official act, my fervent supplications to that Almighty Being who rules over the universe, who presides in the councils of nations, and whose providential aids can supply every human defect, that His benediction may conse-

crate, to the Liberties and happiness of the people of the United States, a government instituted by themselves for these essential purposes, and may enable every instrument employed in the administration to execute with success the functions allotted to its charge. In tendering this homage to the Great Author of every public and private good, I assure myself that it expresses your sentiments not less than my own, nor those of my fellow-citizens at large less than either.



MOUNT VERNON, WASHINGTON'S MODEST HOME.

No people can be bound to acknowledge and adore the invisible hand which conducts the affairs of men more than the people of the United States. Every step by which they have advanced to the character of an independent nation seems to have been distinguished by some token of Providential agency; and in the important revolution just accomplished in the system of their united government, the tranquil deliberations and voluntary consent of so many distinct communities from which the event has resulted, cannot be compared with the means by which most governments have been established, without some return of pious gratitude, along with an humble anticipation of the future blessings which the past seems to presage.

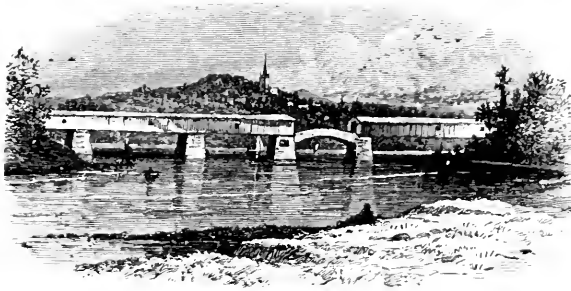
*SLEEP OF THE BRAVE.*

WILLIAM COLLINS.



NOW sleep the brave, who sink to rest,  
 By all their country's wishes blessed!  
 When Spring, with dewy fingers cold,  
 Returns to deck their hallowed mould,  
 She there shall dress a sweeter sod  
 Than Fancy's feet have ever trod.

By fairy hands their knell is rung;  
 By forms unseen their dirge is sung,  
 There Honor comes, a pilgrim gray,  
 To bless the turf that wraps their clay,  
 And Freedom shall awhile repair,  
 To dwell a weeping hermit there!

*THE COUNTESS.*

J. G. WHITTIER.



OVER the wooded northern ridge,  
 Between its houses brown,  
 To the dark tunnel of the bridge,  
 The street comes straggling down.

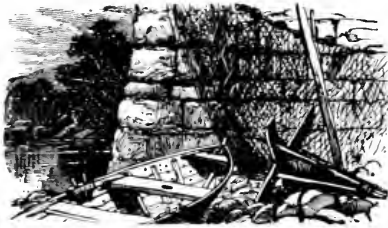
You catch a glimpse, through birch and pine,  
 Of gable, roof, and porch,  
 The tavern with its swinging sign,  
 The sharp horn of the church.

The river's steel-blue crescent curves  
 To meet in ebb and flow,  
 The single broken wharf that serves  
 For sloop and gundelow.

With salt-sea scents along its shores,  
 The heavy hay-boats crawl,  
 The long antennae of their oars  
 In lazy rise and fall.



Along the gray abutment's wall  
 The idle shad-net dries:  
 The toll-man, in his cobbler's stall,  
 Sits smoking with closed eyes.



You hear the pier's low undertone  
 Of waves that chafe and gnaw;  
 You start,—a skipper's horn is blown  
 To raise the creaking draw.

At times the blacksmith's anvil sounds  
 With slow and sluggard beat,  
 Or stage-coach on its dusty rounds  
 Wakes up the staring street.

A place for idle eyes and ears,  
 A cob-webbed nook of dreams,  
 Left by the stream whose waves are years,  
 The stranded village seems.

And there, like other moss and rust,  
 The native dweller clings,  
 And keeps, in uninquiring trust,  
 The old, dull round of things.

The fisher drops his patient lines,  
 The farmer sows his grain,  
 Content to hear the murmuring pines,  
 Instead of railroad train.

Go where, along the tangled steep  
 That slopes against the west,  
 The hamlet's buried idlers sleep  
 In still profounder rest.

Throw back the locust's flowery plume,  
 The birch's pale green scarf,  
 And break the web of brier and bloom  
 From name and epitaph.

A simple muster roll of death,  
 Of pomp and romance shorn,

The dry, old names that common-breath  
 Has cheapened and outworn.

Yet pause by one low mound, and part  
 The wild vines o'er it laced,  
 And read the words, by rustic art,  
 Upon its head-stone traced.

Haply yon white-haired villager  
 Of four score years can say,  
 What means the noble name of her  
 Who sleeps with common clay.

An exile from the Gascon land  
 Found refuge here and rest,  
 And loved of all the village band,  
 Its fairest and its best.

He knelt with her on Sabbath morns,  
 He worshipped through her eyes,  
 And on the pride that doubts and scorns  
 Stole in her faith's surprise.

Her simple daily life he saw  
 By homeliest duties tried,  
 In all things by an untaught law  
 Of fitness justified.

For her his rank aside he laid;  
 He took the hue and tone  
 Of lowly life and toil, and made  
 Her simple ways his own.

Yet still, in gay and careless ease,  
 To harvest-field or dance  
 He brought the gentle courtesies,  
 The nameless grace of France.

And she who taught him love, not less  
 From him she loved in turn,  
 Caught, in her sweet unconsciousness,  
 What love is quick to learn.

Each grew to each in pleased accord,  
 Nor knew the gazing town  
 If she looked upward to her lord,  
 Or he to her looked down.

How sweet when summer's day was o'er—  
 His violin's mirth and wail,  
 The walk on pleasant Newbury's shore,  
 The river's moonlit sail!



Ah! Life is brief, though love be long;  
 The altar and the bier,  
 The burial hymn and bridal song,  
 Were both in one short year.

Her rest is quiet on the hill,  
 Beneath the locust's bloom:  
 Far off her lover sleeps as still  
 Within his scutcheoned tomb.

The Gascon lord, the village maid,  
 In death still clasp their hands;  
 The love that levels rank and grade  
 Unites their several lands.

What matter whose the hillside grave,  
 Or whose the blazoned stone?  
 Forever to her western wave  
 Shall whisper blue Garonne!

O love!—so hallowing every soil  
 That gives thy sweet flowers room,  
 Wherever, nursed by ease or toil,  
 The human heart takes bloom!

Plant of lost Eden, from the sod  
 Of sinful earth unripen,  
 White blossom of the trees of God  
 Dropped down to us from heaven!

This tangled waste of mound and stone  
 Is holy for thy sake;  
 A sweetness which is all thy own,  
 Breathes out of fern and brake.

And while ancestral pride shall twine  
 The Gascon's tomb with flowers,  
 Fall sweetly here, O song of mine,  
 With summer's bloom and showers.

And let the lines that severed seem  
 Unite again in thee,  
 As western wave and Gallic stream  
 Are mingled in one sea.

## SELF-RELIANCE.

RALPH WALDO EMERSON.



SUPPOSE no man can violate his nature. All the sallies of his will are rounded in by the law of his being, as the inequalities of Andes and Himalaya are insignificant in the curve of the sphere. Nor does it matter how you gauge and try him. A character is like an acrostic or Alexandrian stanza; read it forward, backward, or across, it still spells the same thing. In this pleasing, contrite, wood-life which God allows me, let me record day by day my honest thought without prospect or retrospect, and, I cannot doubt, it will be found symmetrical, though I mean it not, and see it not. My book should smell of pines, and resound with the hum of insects. The swallow over my window should

interweave that thread or straw he carries in his bill into my web also. We pass for what we are. Character teaches above our wills. Men imagine that they communicate their virtue or vice only by overt actions, and do not see that virtue or vice emit a breath every moment. Fear never but you shall be consistent in whatever variety of actions, so they be each honest and natural in their hour. For if one will, the actions will be harmonious, however unlike they seem. These varieties are lost sight of when seen at a little distance, at a little height of thought. One tendency unites them all. The voyage of the best ship is a zigzag line of a hundred tacks. This is only microscopic criticism. See the line from a sufficient distance, and it straightens itself to the average tendency. Your genuine action will explain itself, and will explain your other genuine actions. Your conformity explains nothing. Act singly, and what you have already done singly will justify you now. Greatness always appeals to the future. If I can be great enough now to do right and scorn eyes I must have done so much right before as to defend me now. Be it how it will, do right now. Always scorn appearances, and you always may. The force of character is cumulative. All the foregone days of virtue work their health into this. What makes the majesty of the heroes of the senate and the field, which so fills the imagination? The consciousness of a train of great days and victories behind. There they all stand and shed a united light on the advancing actor. He is attended as by a visible escort of angels to every man's eye. That is it which throws thunder into Chatham's voice, and dignity into Washington's port, and America into Adams' eye. Honor is venerable to us, because it is no ephemeris. It is always ancient virtue. We worship it to-day, because it is not of to-day. We love it, and pay it homage, because it is not a trap for our love and homage, but is self-dependent, self-derived, and therefore of an old, immaculate pedigree, even if shown in a young person. I hope in these days we have heard the last of conformity and consistency. Let the words be gazetted, and ridiculous henceforward. Instead of the gong for dinner, let us hear a whistle from the Spartan fife. Let us bow and apologize never more. A great man is coming to eat at my house. I do not wish to please him; I wish that he should wish to please me. I will stand here for humanity, and though I would make it kind, I would make it true. Let us affront and reprimand the smooth mediocrity and squalid contentment of the times, and hurl in the face of custom, and trade, and office, the fact which is the upshot of all history, that there is a great responsible Thinker and Actor moving wherever moves a man; that a true man belongs to no other time or place, but is the centre of things. Where he is there



is nature. He measures you, and all men, and all events. You are constrained to accept his standard. Ordinarily, everybody in society reminds us of somewhat else, or of some other person. Character, reality, reminds you of nothing else. It takes place of the whole creation. The man must be so much that he must make all circumstances indifferent,—put all means into the shade. This all great men are and do. Every true man is a cause, a country, and an age; requires infinite spaces, and numbers, and time, fully to accomplish his thought; and posterity seems to follow his steps as a procession. A man Cæsar is born, and for ages after we have a Roman Empire. Christ is born, and millions of minds so grow and cleave to his genius, that he is confounded with virtue and the possible of man. An institution is the lengthened shadow of one man; as the Reformation of Luther; Quakerism of Fox; Methodism of Wesley; Abolition of Clarkson. Scipio, Milton called “the height of Rome;” and all history resolves itself very easily into the biography of a few stout and earnest persons.

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*NOCTURNAL SKETCH.*

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THOMAS HOOD.

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<p><b>N</b>EVEN is come; and from the dark Park,          hark,      The signal of the setting sun—one          gun!      And six is sounding from the chime,          prime time      To go and see the Drury-Lane Dane          slain,—</p> <p>Or hear Othello's jealous doubt spout out,—      Or Macbeth raving at that shade-made          blade,      Denying to his frantic clutch much touch;—      Or else to see Ducrow with wide stride ride      Four horses as no other man can span;      Or in the small Olympic Pitt sit split      Laughing at Liston, while you quiz his          phiz.</p> <p>Anon night comes, and with her wings brings          thunge      Such as, with his poetic tongue, Young          sung;</p>	<p>The gas up-blazes with its bright white          light,      And paralytic watchmen prowl, howl,          growl,      About the streets and take up Pall-Mall Sal,      Who, hasting to her nightly jobs, robs fobs.</p> <p>Now thieves to enter for your cash, smash,          crash,      Past drowsy Charley, in a deep sleep, creep,      But, frightened by Policeman B. 3, flee,      And while they're going, whisper low, “No          go!”</p> <p>Now puss, while folks are in their beds, treads          leads,      And sleepers waking, grumble,—“Drat that          cat!”</p> <p>Who in the gutter caterwauls, squalls, mauls,      Some feline foe, and screams in shrill ill-will</p> <p>Now Bulls of Bashan, of a prize size, rise</p>
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In childish dreams, and with a roar gone  
 poor  
 Gregory, or Charley, or Billy, willy-nilly;—  
 But Nursemaid in a nightmare rest, chest-  
 pressed,  
 Dreameth of one of her old flames, James  
 Games.

And that she hears—what faith is man's—  
 Ann's banns  
 And his, from Reverend Mr. Rice, twice,  
 thrice;  
 White ribbons flourish, and a stout shout out  
 That upward goes, shows Rose knows those  
 bows' woes!

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### THE SABBATH.

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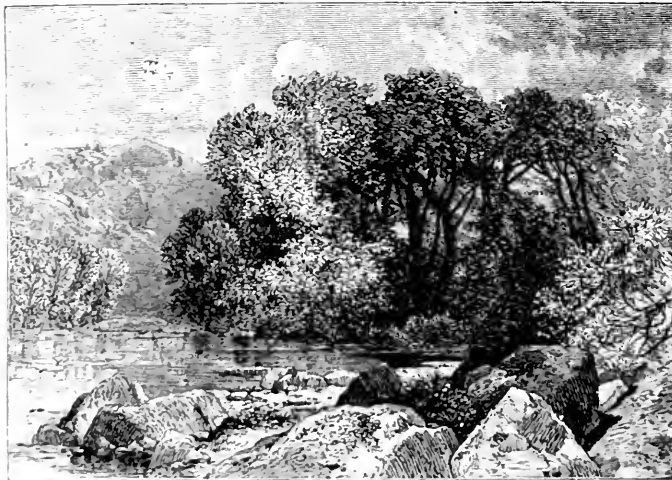
JAMES GRAHAME.

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OW still the morning of the hallowed  
 day!

Calmness sits throned on yon unmoving  
 cloud.



Mute is the voice of rural labor, hushed  
 The ploughboy's whistle and the milk-maid's  
 song  
 The scythe lies glittering in the dewy  
 swath  
 Of tumbled grass mingled with fading flowers  
 That yet remain bloomed, waving in the  
 breeze  
 Sounds the most faint attract the ear,—the  
 hum  
 Of a bee, the trickling of the dew  
 The distant bleating, midway up the hill.

To him who wanders o'er the upland leas  
 The blackbird's note comes mellow from  
 the dale;  
 And sweeter from the sky the gladsovere  
 lark  
 Warbles his heaven-tuned song; the lulling  
 brook  
 Murmurs more gently down the deep worn  
 glen;  
 While from yon lowly roof, whose circling  
 smoke  
 O'er mounts the mist, is heard at intervals

<p>The voice of psalms, the simple song of praise. With dove-like wings Peace o'er yon village broods; The dizzying mill-wheel rests; the anvil's din Hath ceased; all, all around is quietness. Less fearful on this day, the limping hare</p>	<p>Stops, and looks back, and stops, and looks on man, Her deadliest foe. The toil-worn horse, set free, Unheedful of the pasture, roams at large; And as his stiff, unwieldy bulk he rolls, His iron-armed hoofs gleam in the morning ray.</p>
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*MY MOTHER'S BIBLE.*

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ANONYMOUS.

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**O**N one of the shelves in my library, surrounded by volumes of all kinds on various subjects, and in various languages, stands an old book, in its plain covering of brown paper, unprepossessing to the eye, and apparently out of place among the more pretentious volumes that stand by its side. To the eye of a stranger it has certainly neither beauty nor comeliness. Its covers are worn; its leaves marred by long use; yet, old and worn as it is, to me it is the most beautiful and most valuable book on my shelves. No other awakens such associations, or so appeals to all that is best and noblest within me. It is, or rather it *was*, my mother's Bible—companion of her best and holiest hours, source of her unspeakable joy and consolation. From it she derived the principles of a truly Christian life and character. It was the light to her feet, and the lamp to her path. It was constantly by her side; and, as her steps tottered in the advancing pilgrimage of life, and her eyes grew dim with age, more and more precious to her became the well-worn pages.

One morning, just as the stars were fading into the dawn of the coming Sabbath, the aged pilgrim passed on beyond the stars and beyond the morning, and entered into the rest of the eternal Sabbath—to look upon the face of Him of whom the law and the prophets had spoken, and whom, not having seen, she had loved. And now, no legacy is to me more precious than that old Bible. Years have passed; but it stands there on its shelf, eloquent as ever, witness of a beautiful life that is finished, and a silent monitor to the living. In hours of trial and sorrow it says, "Be not cast down, my son; for thou shalt yet praise Him who is the health of thy countenance and thy God." In moments of weakness and fear it says, "Be strong, my son; and quit yourself manfully." When some-

times, from the cares and conflicts of external life, I come back to the study, weary of the world and tired of men—of men that are so hard and selfish, and a world that is so unfeeling—and the strings of the soul have become untuned and discordant, I seem to hear that Book saying, as with the well-remembered tones of a voice long silent, "Let not your heart be troubled. For what is your life? It is even as a vapor." Then my troubled spirit becomes calm; and the little world, that had grown so great and so formidable, sinks into its true place again. I am peaceful, I am strong.

There is no need to take down the volume from the shelf, or open it. A glance of the eye is sufficient. Memory and the law of association supply the rest. Yet there are occasions when it is otherwise; hours in life when some deeper grief has troubled the heart, some darker, heavier cloud is over the spirit and over the dwelling, and when it is a comfort to take down that old Bible and search its pages. Then, for a time, the latest editions, the original languages, the notes and commentaries, and all the critical apparatus which the scholar gathers around him for the study of the Scriptures, are laid aside; and the plain old English Bible that was my mother's is taken from the shelf.

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## BREAD ON THE WATERS.

GEORGE L. CATLIN.

"MASTER," the little fellow said,  
 "Please give me a dime to buy  
 some bread."

I turned to look at the ragged form,  
 That, in the midst of the pitiless storm,  
 Pinched and haggard and old with  
 care,

In accent pleading, was standing there.  
 'Twas a little boy not twelve years old;  
 He shivered and looked in the bitter cold,  
 His eyes were red with weeping, I fear—  
 And above his cheek, there rolled a tear  
 Even then.

His misery struck me dumb;  
 'Twas a street in a crowded city dumb  
 Where an errand of duty led my feet

That day, through the storm and blinding  
 sleet.

"Poor little fellow!" at last I said,  
 "Have you no father?"

"No, he's dead!"

The answer came: "You've a mother, then?"  
 "Yes, sir," he said, with a sob: "She's been  
 Sick for a year, and the doctor said  
 She'd never again get up from bed."

"You are hungry, too?" I asked in pain,  
 As I looked at his poor, wan face again.

"Hungry," he said, with a bitter groan  
 That would melt to pity a heart of stone;

"I am starved; we are all starving," he said,

"We haven't had a crust of bread—

Me, nor mother, nor baby Kato—

Since yesterday morning."

I did not wait  
 To ask him more. "Come, come," I cried,  
 "You shall not hunger;" and at my side  
 His poor little pattering footsteps fell  
 On my ear with a sadness I cannot tell;  
 But his eyes beamed bright when he saw me  
 stop  
 Before the door of a baker's shop,  
 And we entered.

"Now eat away, my boy,  
 As much as you like," I said. With joy,  
 And a soft expression of childish grace,  
 He looked up into my friendly face,  
 And sobbed, as he strove to hide a tear:  
 "Oh, if mother and baby Kate were here!"  
 "But eat," said I, "never mind *them* now,"  
 A thoughtful look stole over his brow,  
 And lo! from his face the joy had fled.  
 "What! While they're starving at home!"  
 he said:  
 "Oh, no, sir! I'm hungry, indeed, 'tis true,  
 But I cannot eat till they've had some too."

The tears came rushing—I can't tell why—  
 To my eyes, as he spoke these words. Said I:  
 "God bless you! Here, you brave little man,

Here, carry home all the bread you can."  
 Then I loaded him down with loaves, until  
 He could carry no more. I paid the bill;  
 And before he could quite understand  
 Just what I was doing, into his hand  
 I slipped a bright new dollar, then said,  
 "Good-by," and away on my journey sped.

'Twas four years ago. But one day last May,  
 As I wandered by chance through East  
 Broadway,


A cheery voice accosted me. "Lo!  
 'Twas the self-same lad of years ago,  
 Though larger grown—and his looks, in truth,  
 Bespoke a sober, industrious youth.

"Mister," he said, "I'll never forget  
 The kindness you showed when last we met.  
 I work at a trade, and mother is well,  
 So is baby Kate; and I want to tell  
 You this—that we owe it all to you.  
 'Twas you—don't blush, sir—that helped us  
 through

In our darkest hour; and we always say  
 Our luck has been better since that day  
 When you sent me home with bread to feed  
 Those starving ones in their hour of need."

## THE BELFRY PIGEON.

N. P. WILLIS.

N the cross-beam under the Old South  
 bell  
 The nest of a pigeon is builded well,  
 In summer and winter that bird is  
 there,  
 Out and in with the morning air,  
 I love to see him track the street,  
 With his wary eye and active feet;  
 And I often watch him as he springs,  
 Circling the steeple with easy wings,  
 Till across the dial his shade has passed,  
 And the belfry edge is gained at last.  
 'Tis a bird I love, with its brooding note,  
 And the trembling throb in its mottled throat;  
 There's a human look in its swelling breast,

And the gentle curve of its lowly crest,  
 And I often stop with the fear I feel,  
 He runs so close to the rapid wheel

Whatever is rung on that noisy bell,  
 Chime of the hour or funeral knell,  
 The dove in the belfry must hear it well  
 When the tongue swings out to the midnight  
 moon,

When the sexton cheerily rings for noon,  
 When the clock strikes clear at morning light,  
 When the child is waked with "nine at night,"  
 When the chimes play soft in the Sabbath air,  
 Filling the spirit with tones of prayer,  
 Whatever tale in the bell is heard,

He broods on his folded feet, unstirred,  
Or, rising half in his rounded nest,  
He takes the time to smooth his breast;  
Then drops again, with filmed eyes,  
And sleeps as the last vibration dies.

Sweet bird! I would that I could be  
A hermit in the crowd like thee!  
With wings to fly to wood and glen,  
Thy lot, like mine, is cast with men;  
And daily, with unwilling feet,  
I tread, like thee, the crowded street;  
But, unlike me, when day is o'er,  
Thou canst dismiss the world, and soar;

Or, at a half-felt wish for rest,  
Caust smooth the feathers on thy breast,  
And drop, forgetful, to thy nest.

I would that in such wings of gold,  
I could my weary heart up-fold;  
I would I could look down unmoved,  
(Unloving as I am unloved.)  
And while the world throngs on beneath,  
Smooth down my cares, and calmly breathe;  
And never sad with others' sadness,  
And never glad with others' gladness,  
Listen, unstirred, to knell or chime,  
And, lapped in quiet, bide my time.

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### THE RESPONSIVE CHORD.

J. WILLIAM JONES.

**I**N the early spring of 1863, when the Confederate and Federal armies were confronting each other on the opposite hills of Stafford and Spottsylvania, two bands chanced one evening, at the same hour, to begin to discourse sweet music on either bank of the river. A large crowd of the soldiers of both armies gathered to listen to the music, the friendly pickets not interfering, and soon the bands began to answer each other. First the band on the northern bank would play "Star Spangled Banner," "Hail Columbia," or some other national air, and at its conclusion the "boys in blue" would cheer most lustily. And then the band on the southern bank would respond with "Dixie" or "Bonnie Blue Flag," or some other Southern melody, and the "boys in gray" would attest their approbation with an "old Confederate yell." But presently one of the bands struck up, in sweet and plaintive notes which were wafted across the beautiful Rappahannock, were caught up at once by the other band and swelled into a grand anthem which touched every heart, "Home, Sweet Home!" At the conclusion of this piece there went up a simultaneous shout *from both sides of the river*—cheer followed cheer, and those hills, which had so recently resounded with hostile guns, echoed and re-echoed the glad acclaim. A chord had been struck responsive to which the hearts of enemies—enemies *then*—could beat in unison; and, on both sides of the river,

Something down the soldier's cheek  
Washed off the stains of powder."



*THE TRUE TEMPLE.*

**N**OT where high towers rear  
 Their lofty heads above some costly  
 fane,  
 Doth God our Heavenly Father on-  
 ly deign  
 Our humble prayers to hear,—

Not where the lapsing hours  
 The cankering footprints of the spoiler, time,  
 Are idly noted with a sounding chime,  
 From proud cathedral towers;

Not where the chiseled stone,  
 And shadowy niche, and shaft and architrave,  
 The dim old chancel, or the solemn nave  
 Seem vast and chill and lone;

Not 'neath the vaulted dome,  
 Or fretted roof, magnificently flung,  
 O'er cushioned seats, or curtained desks o'er  
 hung  
 With rare work of the loom;

Not where the sunlight falls  
 From the stained oriel with a chastened shade,  
 O'er sculptured tombs where mighty ones are  
 laid,  
 Till the last trumpet calls.

Not where rich music floats  
 Through the hushed air until the soul is stirred,  
 As 't were a chord from that bright land as  
 heard  
 When angels swell the notes.

Perchance 'tis well to raise  
These palace temples, thus rich wrought, to  
Him  
Who 'midst His thousand thousand cherubims  
Can stoop to list our praise.

Yet when our spirits bow  
And sue for mercy at His sacred shrine,  
Can all the trappings of the teeming mine  
Light up the darkened brow?

O no!—God *may* be there—  
His smile may on such costly altars rest ;

Yet are His humbler sanctuaries blest  
With equal love and care.

Aye, wheresoe'er on earth  
Or on the shore or on the far blue sea  
His children, offspring of the *true*, may be,  
*There* hath his spirit birth.

Our sins may be forgiven,  
As weak and few, our prayers go up to God ;  
E'en though our temple floor be earth's green  
sod,  
Its roof the vault of heaven.

## THE DRUMMER BOY.

### AN INCIDENT OF THE CRIMEAN WAR.

**C**APTAIN Graham, the men were  
sayin'  
Ye would want a drummer lad,  
So I've brought my boy Sandie,  
Tho' my heart is woful sad ;  
But nae bread is left to feed us,  
And no siller to buy more,  
For the guleman sleeps forever,  
Where the heather blossoms o'er.

"Sandie, make your manners quickly,  
Play your blithest measure true—  
Give us 'Flowers of Edinboro',  
While you fifer plays it too.  
Captain, heard ye e'er a player  
Strike in truer time than he?"

"Nay, in truth, brave Sandie Murray  
Drummer of our corps shall be."

"I give ye thanks—but, Captain, maybe  
Ye will hae a kindly care  
For the friendless, lonely ladde,  
When the battle wark is sair :  
For Sandie's aye been good and gentle,  
And I've nothing else to love,  
Nothing—but the grave off yonder,  
And the Father up above."

Then her rough hand gently laying  
On the curl-encircled head,

She blest her boy. The tent was silent,  
And not another word was said ;  
For Captain Graham was sadly dreaming  
Of a benison, long ago,  
Breathed above his head, then golden,  
Bending now, and touched with snow.

"Good-bye, Sandie." "Good-bye, mother,  
I'll come back some summer day ;  
Don't you fear—they don't shoot drummers  
Ever. Do they, Captain Gra—?  
One more kiss—watch for me, mother,  
You will know 'tis surely me  
Coming home—for you will hear me  
Playing soft the reveille."

After battle. Moonbeams ghastly  
Seemed to lurk in strange affright,  
As the scudding clouds before them  
Shadowed faces dead and white ;  
And the night wind softly whispered,  
When low moans its light wing bore—  
Moans that ferried spirits over  
Death's dark wave to yonder shore.

Wandering where a footstep careless  
Might go splashing down in blood,  
Or a helpless hand be grasping  
Death and dances from the sod—



Captain Graham walked swift onward,  
While a faintly-beaten drum  
Quickened heart and step together:  
"Sandie Murray! See, I come!

"Is it thus I find you, laddie?  
Wounded, lonely, lying here,  
Playing thus the reveille?  
See—the morning is not near."  
A moment paused the drummer boy,  
And lifted up his drooping head:

"Oh, Captain Graham, the light is coming,  
'Tis morning, and my prayers are said.

"Morning! See, the plains grow brighter—  
Morning—and I'm going home;  
That is why I play the measure,  
Mother will not see me come;  
But you'll tell her, won't you, Captain—"  
Hush, the boy has spoken true;  
To him the day has dawned forever,  
Unbroken by the night's tattoo.

### THE BALLOT-BOX.

E. H. CHAPIN.



AM aware that the ballot-box is not everywhere a consistent symbol; but to a large degree it is so. I know what miserable associations cluster around this instrument of popular power. I know that the arena in which it stands is trodden into mire by the feet of reckless ambition and selfish greed. The wire-pulling and the bribing, the pitiful truckling and the grotesque compromises, the exaggeration and the detraction, the melo-dramatic issues and the sham patriotism, the party watchwords and the party nicknames, the schemes of the few paraded as the will of the many, the elevation of men whose only worth is in the votes they command,—vile men, whose hands you would not grasp in friendship, whose presence you would not tolerate by your fireside—incompetent men, whose fitness is not in their capacity as functionaries, or legislators, but as organ pipes;—the snatching at the slices and offal of office, the intemperance and the violence, the finesse and the falsehood, the gin and the glory; these are indeed but too closely identified with that political agitation which circles around the ballot-box.

But, after all, they are not essential to it. They are only the masks of a genuine grandeur and importance. For it is a grand thing,—something which involves profound doctrines of right,—something which has cost ages of effort and sacrifice,—it is a grand thing that here, at last, each voter has just the weight of one man; no more, no less; and the weakest, by virtue of his recognized manhood, is as strong as the mightiest. And consider, for a moment, what it is to cast a vote. It is the token of inestimable privileges, and involves the responsibilities of an hereditary trust. It has passed into your hands as a right, reaped from fields of suf

fering and blood. The grandeur of history is represented in your act. Men have wrought with pen and tongue, and pined in dungeons, and died on scaffolds, that you might obtain this symbol of freedom, and enjoy this consciousness of a sacred individuality. To the ballot have been transmitted, as it were, the dignity of the sceptre and the potency of the sword.

And that which is so potent as a right, is also pregnant as a duty; a duty for the present and for the future. If you will, that folded leaf becomes a tongue of justice, a voice of order, a force of imperial law; securing rights, abolishing abuses, erecting new institutions of truth and love. And, however you will, it is the expression of a solemn responsibility, the exercise of an immeasurable power for good or for evil, now and hereafter. It is the medium through which you act upon your country,—the organic nerve which incorporates you with its life and welfare. There is no agent with which the possibilities of the republic are more intimately involved, none upon which we can fall back with more confidence than the ballot-box.

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### THE REVEILLE.

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T. B. HART.

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**H**ARK! I hear the tramp of thousands,  
 And of armed men the hum—  
 Lo! a nation's hosts have gathered  
 Round the quick alarming drum,  
 Saying, "Come,  
 Freemen, come,  
 Ere your heritage be wasted!" said the quick  
 alarming drum.

"Let me of my heart take counsel—  
 War is not of Life the sum;  
 Who shall stay and reap the harvest  
 When the autumn days shall come?"  
 But the drum  
 Echoed, "Come!"

Death shall reap the braver harvest!" said  
 the solemn sounding drum.

"But when won the coming battle,  
 What of profit springs therefrom?  
 What if conquest, subjugation,  
 Even greater ills become?"

But the drum  
 Answered, "Come!  
 You must do the sum to prove it!" said the  
 Yankee-answering drum.

What if, 'mid the cannon's thunder,  
 Whistling shot and bursting bomb,  
 When my brethren fall around me,  
 Should my heart grow cold and numb?"  
 But the drum  
 Answered, "Come!  
 Better there in death united than in life a  
 recreant—come!"

Thus they answered—hoping, fearing—  
 Some in faith, and doubting some—  
 Till a trumpet-voice, proclaiming,  
 Said, "My chosen people, come!"  
 Then the drum,  
 Lo! was dumb,  
 For the great heart of the nation, throbbing  
 answered, "Lord we come!"

SEVEN TIMES TWO.

JEAN INGELOW.



YOU bells in the steeple, ring, ring out  
your changes,  
How many soever they be,  
And let the brown meadow-lark's  
note as he ranges  
Come over, come over to me.

Yet birds' clearest carol by fall or by swell-  
ing  
No magical sense conveys,  
And bells have forgotten their old art of  
telling  
The fortune of future days.

"Turn again, turn again," once they rang  
cheerily  
While a boy listened alone:  
Made his heart yearn again, musing so  
wearily  
All by himself on a stone.

Poor bells! I forgive you; your good days  
are over,  
And mine, they are yet to be;  
No listening, no longing, shall aught, aught  
discover:  
You leave the story to me.

LABOR IS WORSHIP.

FRANCES S. OSGOOD.



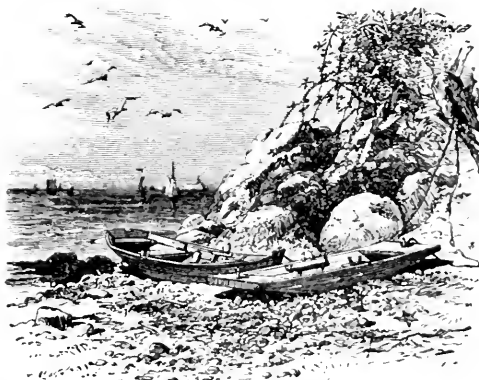
PAUSE not to dream of the future be-  
fore us;  
Pause not to weep the wild cares that  
come o'er us;  
Hark, how Creation's deep, musical  
chorus,  
Unintermitting, goes up into  
heaven!

Never the ocean wave falters in flowing;  
Never the little seed stops in its growing;  
More and more richly the rose-heart  
keeps glowing,  
Till from its nourishing stem it is  
riven.

"Labor is worship!"—the robin is sing-  
ing;  
"Labor is worship!"—the wild bee is  
ringing;  
Listen! that eloquent whisper upspring-  
ing

Speaks to thy soul from out Nature's great  
heart.  
From the dark cloud flows the life-giving  
shower;

From the rough sod blows the soft-breathing  
flower;  
From the small insect, the rich coral bower;  
Only *man*, in the plan, ever shrinks from  
his part.



Labor is life! 'Tis the still water faileth;  
Idleness ever despaireth, bewaileth;  
Keep the watch wound, for the dark rust as  
salleth;

Flowers droop and die in the stillness of  
noon.

Labor is glory!—the flying cloud lightens;  
Only the waving wing changes and brightens;  
Idle hearts only the dark future frightens;  
Play the sweet keys, wouldst thou keep  
them in tune.

Labor is rest from the sorrows that greet us,  
Rest from all petty vexations that meet us,  
Rest from sin-promptings that ever entreat us,

How his strong arm, in its stalwart pride  
sweeping,

True as a sunbeam the swift sickle guides.  
Labor is wealth! In the sea the pearl grow-  
eth;

Rich the queen's robe from the frail cocoon  
floweth;

From the fine acorn the strong forest blow-  
eth;

Temple and statue the marble block  
hides.



Rest from world sirens that lure us to ill.  
Work—and pure slumbers shall wait on thy  
pillow;

Work—thou shalt ride over Care's coming  
billow;

Lie not down wearied 'neath Woe's weeping  
willow;

Work with a stout heart and resolute will!

Labor is health! Lo, the husbandman reaping  
How through his veins goes the life current  
leaping!

Droop not, though shame, sin, and anguish  
are round thee;

Bravely fling off the cold chain that hath  
bound thee;

Look to yon pure heaven smiling beyond thee;

Rest not content in thy darkness—a cloud,

Work for some good, be it ever so slowly;

Cherish some flower, be it ever so lowly;

Labor! all labor is noble and holy.

Let thy great deeds be thy prayer to thy  
God.

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*THE TOMBS OF WESTMINSTER.*

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WASHINGTON IRVING.

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**R**OSE and prepared to leave the abbey. As I descended the flight of steps which leads into the body of the building, my eye was caught by the shrine of Edward the Confessor, and I ascended the small staircase that conducts to it, to take from thence a general survey of this wilderness of tombs. The shrine is elevated upon a kind of platform, and close around it are the sepulchres of various kings and queens. From this eminence the eye looks down between pillars and funeral trophies to the chapels and chambers below, crowded with tombs; where warriors, prelates, courtiers and statesmen, lie mouldering in their beds of darkness. Close by me stood the great chair of coronation, rudely carved of oak, in the barbarous taste of a remote and Gothic age. The scene seemed almost as if contrived, with theatrical artifice, to produce an effect upon the beholder. Here was a type of the beginning and the end of human pomp and power; here it was literally but a step from the throne to the sepulchre. Would not one think that these incongruous mementos had been gathered together as a lesson to living greatness?—to show it, even in the moment of its proudest exaltation, the neglect and dishonor to which it must soon arrive, how soon that crown which encircles its brow must pass away, and it must lie down in the dust and disgraces of the tomb, and be trampled upon by the feet of the meanest of the multitude.

The last beams of day were now faintly streaming through the painted windows in the high vaults above me; the lower parts of the abbey were already wrapped in the obscurity of twilight. The chapels and aisles grew darker and darker. The effigies of the kings faded into shadows; the marble figures of the monuments assumed strange shapes in the uncertain light; the evening breeze crept through the aisles like the cold breath of the grave; and even the distant footfall of a verger, traversing the Poet's Corner, had something strange and dreary in its sound. I slowly retraced my morning's walk, and as I passed out at the portals of the cloisters, the door, closing with a jarring noise behind me, filled the whole building with echoes.

I endeavored to form some arrangement in my mind of the objects I had been contemplating, but found they were already fallen into indistinctness and confusion. Names, inscriptions, trophies, had all become confounded in my recollection, though I had scarcely taken my foot from off the threshold. What, thought I, is this vast assemblage of sepulchres but


a treasury of humiliation ; a huge pile of reiterated homilies on the emptiness of renown, and the certainty of oblivion ! It is, indeed, the empire of death ; his great shadowy palace, where he sits in state, mocking at the relics of human glory, and spreading dust and forgetfulness on the monuments of princes. How idle a boast, after all, is the immortality of a name ! Time is ever silently turning over his pages ; we are too much engrossed by the story of the present, to think of the characters and anecdotes that gave interest to the past, and each age is a volume thrown aside to be speedily forgotten. The idol of to-day pushes the hero of yesterday out of our recollection ; and will, in turn, be supplanted by his successor to-morrow. "Our fathers," says Sir Thomas Brown, "find their graves in our short memories, and sadly tell us how we may be buried in our survivors." History fades into fable ; fact becomes clouded with doubt and controversy ; the inscription moulders from the tablet ; the statue falls from the pedestal. Columns, arches, pyramids, what are they but heaps of sand ; and their epitaphs, but characters written in the dust ? What is the security of a tomb, or the perpetuity of an embalment ? The remains of Alexander the Great have been scattered to the wind, and his empty sarcophagus is now the mere curiosity of a museum. "The Egyptian mummies, which Cambyses or time hath spared, avarice now consumeth ; Mizraim cures wounds, and Pharaoh is sold for balsams."

What then is to insure this pile which now towers above me from sharing the fate of mightier mausoleums ? The time must come when its gilded vaults, which now spring so loftily, shall lie in rubbish beneath the feet ; when, instead of the sound of melody and praise, the wind shall whistle through the broken arches, and the owl hoot from the scattered tower—when the garish sunbeam shall break into these gloomy mansions of death, and the ivy twine round the fallen column ; and the fox-glove hang its blossoms about the nameless urn, as if in mockery of the dead. Thus man passes away ; his name perishes from record and recollection ; his history is as a tale that is told, and his very monument becomes a ruin.

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### THE LOST CHURCH.

FROM THE GERMAN OF J. L. UHLAND.

	<p>yon dense wood full oft a bell Is heard o'erhead in pealings hollow ; Yet whence it comes can no one tell, Nor scarce its dark tradition follow. For winds the chimes are wafting o'er,</p>	<p>Of the lost church in mystery shrouded ; The pathway, too, is known no more, That once the pious pilgrims crowded. I lately in that wood did stray,</p>
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Where not a footworn path extended,  
 And from corruptions of the day  
 My inmost soul to God ascended ;  
 And in the silent, wild repose  
 I heard that ringing deeper, clearer ;  
 The higher my aspirings rose,  
 The sound descended fuller, nearer.

That sound my senses so entranced,  
 My soul grew so retired and lowly,  
 I ne'er could tell how it had chanced  
 That I had reached a state so holy.  
 A century, it seemed to me,  
 Or more, had passed while I was dreaming,  
 When I a radiant place could see  
 Above the mists, with sunlight streaming.

The heavens a deep, dark blue appeared,  
 The sun's fierce light and heat were flow-  
 ing,  
 And in the golden light upreared,  
 A proud cathedral pile was glowing.  
 It seemed to me the clouds so bright,  
 As if on wings, that pile was raising,  
 Until its spires were lost to sight  
 Within the blessed heavens blazing.

And lo! that sweet bell's music broke  
 In quivering streams from out the tower ;  
 No mortal hand its tones awoke—  
 That bell was rung by holy power.

And through my beating heart, too, swept  
 That power in full and perfect measure ;  
 And then in that high dome I stepped  
 With faltering feet and tim'rous pleasure

Yet can I not in words make known  
 What then I felt. On windows painted,  
 And darkly clear, around me shown,  
 Were pious scenes of martyrs sainted.  
 Thus wondrous clear mine eyes before,  
 Did they of life a picture show me ;  
 And out into a world I saw,  
 Of women and God's warriors holy.

I knelt before the altar there—  
 Devotion, love, all through me stealing—  
 And all the Heaven's glory fair  
 Was o'er me painted on the ceiling ;  
 And lo! when next I upward gazed,  
 The dome's vast arch had burst, and—  
 wonder!—  
 The Heaven's gate wide open blazed,  
 And every veil was rent asunder!

What glories on mine eyes did fall  
 While thus in reverent awe still kneeling,  
 What holier sounds I heard than all  
 Of trumpet blast or organ pealing,  
 No words possess the power to tell!  
 Who truly would such bliss be feeling,  
 Go listen to the wondrous bell  
 That, weird-like, through the wood is peal-  
 ing.

CLEAR THE WAY.

CHARLES MACKAY.



Men of thought, be up and stirring  
 night and day :  
 Sow the seed—withdraw the cur-  
 tain—clear the way !  
 Men of action, aid and cheer them,  
 as ye may !  
 There's a fount about to stream,  
 There's a light about to beam,  
 There's a warmth about to glow,  
 There's a flower about to blow ;

There's a midnight blackness changing into  
 gray.  
 Men of thought and men of action, clear  
 the way !  
 Once the welcome light has broken, who  
 shall say  
 What the unimagined glories of the day ?  
 What the evil that shall perish in its ray ?  
 Aid the dawning tongue and pen ;

Aid it, hopes of honest men,  
 Aid it, paper; aid it, type;  
 Aid it, for the hour is ripe,  
 And our earnest must not slacken into  
 play.  
 Men of thought and men of action, clear the  
 way!  
 Lo! a cloud's about to vanish from the  
 day;  
 And a brazen wrong to crumble into clay.

Lo! the right's about to conquer; clear the  
 way!  
 With the right shall many more  
 Enter smiling at the door:  
 With the giant wrong shall fall  
 Many others, great and small,  
 That for ages long have held us for their  
 prey.  
 Men of thought and men of action, clear the  
 way!

### THE NOBLE REVENGE.



HE coffin was a plain one—a poor miserable pine coffin. No flowers on the top; no lining of white satin for the pale brow; no smooth ribbons about the coarse shroud. The brown hair was laid decently back, but there was no crimped cap with neat tie beneath the chin. The sufferer from cruel poverty smiled in her sleep; she had found bread, rest, and health.

“I want to see my mother,” sobbed a poor little child, as the undertaker screwed down the top.

“You cannot; get out of the way, boy; why don't somebody take the brat?”

“Only let me see her one minute!” cried the helpless orphan, clutching the side of the charity box, and as he gazed upon the rough box, agonized tears streamed down the cheeks on which no childish bloom ever lingered. Oh! it was painful to hear him cry the words, “Only once, let me see my mother, only once!”

Quickly and brutally the heartless monster struck the boy away, so that he reeled with the blow. For a moment the boy stood panting with grief and rage—his blue eyes distended, his lips sprang apart, fire glittered through his eyes as he raised his little arm with a most unchildish laugh, and screamed, “When I am a man, I'll be revenged for that!”

There was a coffin and a heap of earth between the mother and the poor forsaken child—a monument much stronger than granite built in the boy's heart the memory of the heartless deed.

\* \* \* \* \*

The court-house was crowded to suffocation.

“Does any one appear as this man's counsel?” asked the Judge.



There was a silence when he had finished, until, with lips tightly pressed together, a look of strange intelligence blended with a haughty reserve upon his handsome features, a young man stepped forward with a firm tread and kindly eye to plead for the erring friendless. He was a stranger, but at the first sentence there was silence. The splendor of his genius entranced—convinced.

The man who could not find a friend was acquitted.

“May God bless you, sir; I cannot,” he said.

“I want no thanks,” replied the stranger.

“I—I—I believe you are unknown to me.”

“Man, I will refresh your memory. Twenty years ago, this day, you struck a broken-hearted little boy away from his dear mother’s coffin. I was that boy.”

The man turned livid.

“Have you rescued me then, to take my life?”

“No, I have a sweeter revenge. I have saved the life of a man whose brutal conduct has rankled in my breast for the last twenty years. Go then, and remember the tears of a friendless child.”

The man bowed his head in shame, and went from the presence of magnanimity as grand to him as it was incomprehensible.



## TWO VIEWS.



I.  
**A**N old farm-house with meadows wide,  
 And sweet with clover on each side;  
 A bright-eyed boy who looks from out  
 The door with woodbine wreathed about,  
 And wishes his one thought all day:  
 “Oh! if I could but fly away  
 From this dull spot the world to see,  
 How very happy I should be!”

II.  
 Amid the city’s constant din,  
 A man who round the world has been,  
 Who, ’mid the tumult and the throng  
 Is thinking, thinking all day long;  
 “Oh could I only tread once more  
 The field-path to the farm-house door,  
 The old green-meadow could I see,  
 How very happy I should be!”

*THE LULL OF ETERNITY.*

FRANCES RIDLEY HAVERGAL.



ANY a voice has echoed the cry for  
 "a lull in life,"  
 Fainting under the noontide, faint-  
 ing under the strife.  
 Is it the wisest longing? Is it the  
 truest gain?  
 Is not the Master withholding pos-  
 sible loss and pain?

Perhaps if He sent the lull, we might fail of  
 our heart's desire!  
 Swift and sharp the concussion, striking out  
 living fire;  
 Nightly and long the friction resulting in  
 living glow,  
 Heat that is force of the spirit, energy fruit-  
 ful in flow.

What if the blast should falter? What if  
 the fire be stilled?  
 What if the molten metal cool ere the mould  
 be filled?  
 What if the hands hang down when a work  
 is almost done?  
 What if the sword be dropped when a battle  
 is almost won?

Past many an unseen maelstrom the strong  
 wind drives the skiff,  
 When a lull might drift it onward to fatal  
 swirl or cliff.  
 Faithful the guide who spurreth, sternly for-  
 bidding repose.  
 When treacherous slumber lureth to pause  
 amid Alpine snows.

The lull of Time may be darkness, falling in  
 lonely night  
 But the lull of eternity, nearath, rising in full,  
 calm light.  
 The earthly lull may be silence, desolate,  
 deep and cold.  
 But the heavenly lull, shall be music, sweeter  
 a thou and fold.

Here it is "calling apart," and the place may  
 be desert indeed,  
 Leaving and losing the blessings linked with  
 our busy need.  
 There! why should I say it? hath not the  
 heart leaped up,  
 Swift and glad, to the contrast, filling the full,  
 full cup!

Still shall the key-word, ringing, echo the  
 same sweet "Come!"  
 "Come" with the blessed myriads, safe in the  
 Father's home;  
 "Come," for the work is over; "Come" for  
 the feast is spread;  
 "Come," for the crown of glory waits for the  
 weary head.

When the rest of faith is ended, and the rest  
 of hope is past,  
 The rest of love remaineth, Sabbath of life,  
 at last.  
 No more fleeting hours, hurrying down the  
 day,  
 But golden stillness of glory, never to pass  
 away.

Time, with its pressure of moments, mocking  
 us as they fell,  
 With relentless beat of a footstep, hour by  
 hour, the knell  
 Of a hope or an aspiration, then shall have  
 passed away,  
 Leaving a grand, calm leisure, leisure of end-  
 less day.

Leisure that cannot be dimmed by the touch  
 of time or place;  
 Finding its counterpart measure only in in-  
 finite space;  
 Full, and yet ever filling; leisure without  
 adieu,  
 Eternity's seal on the limitless charter of  
 heavenly joy.

Leisure to fathom the fathomless, leisure to  
 seek and to know  
 Marvels and secrets and glories Eternity  
 only can show.  
 Leisure of holiest gladness, leisure of holiest  
 love,  
 Leisure to drink from the fountain of infinite  
 peace above.  
 Art thou patiently toiling, waiting the Mas-  
 ter's will,  
 For a rest that seems never nearer, a hush  
 that is far off still?

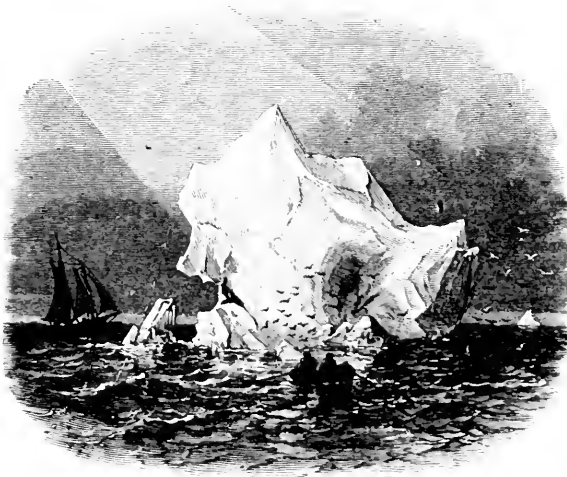
Does it seem that the noisy city never will  
 let thee hear  
 The sound of His gentle footsteps, drawing,  
 it may be, near?  
 Does it seem that the blinding dazzle of noon-  
 day glare and heat  
 Is a fiery veil between thy heart and visions  
 high and sweet?  
 What though a lull in life may never be  
 made for thee?  
 Soon shall a "better thing" be thine, the  
 Lull of Eternity.

### FORMATION OF ICEBERGS.

ELISHA KENT KANE.



AT an island known in the Esquimaux tongue as Ekarasak, there lived a deputy assistant of the Royal Greenland Company, a worthy man by the name of Grundeitiz. It seems that the deep water of Omenaks Fiord is resorted to for halibut fishing, an operation which is carried on at the base of the cliffs, with very long lines of whalebone. While Mr. Grundeitiz, in a jolly-boat belonging to the company, was fishing up the fiord, his attention was called to a large number of



bearded seals, who were sporting about beneath one of the glaciers that protruded into the bay. While approaching for the purpose of a shot, he heard a strange sound, repeated at intervals like the ticking of a clock, and apparently proceeding from the body of the ice. At the same time the seal, which the moment before had been perfectly unconcerned, disappeared entirely, and his Esquimaux attendants, probably admonished by

previous experience, insisted upon removing the boat to a greater distance. It was well they did so; for, gazing at the white face of the glacier at the distance of about a mile, a loud explosive detonation, like the crack of a whip vastly exaggerated, reached their ears, and at the same instant, with reverberations like near thunder, a great mass fell into the sea, obscuring everything in a cloud of foam and mist.

The undulations which radiated from this great centre of displacement were fearful. Fortunately for Mr. Grundeitz, floating bodies do not change their position very readily under the action of propagated waves, and the boat, in consequence, remained outside the grinding fragments; but the commotion was intense, and the rapid succession of huge swells such as to make the preservation of the little party almost miraculous.

The detached mass slowly adjusted itself after some minutes, but it was nearly an hour before it attained its equilibrium. It then floated on the sea, an iceberg.



### HOME, SWEET HOME.

JOHN HOWARD PAYNE.



<p> <b>M</b>ID pleasures and palaces though we          may roam,          Be it ever so humble there's no          place like home!          A charm from the skies seems to          hallow us here          Which, seek through the world is ne'er          met with elsewhere          Home! home, sweet home!          There's no place like home!       </p>	<p>         An exile from home, splendor dazzles in          vain!          O, give me my lowly thatched cottage          again!          The birds singing gayly that came to my          call;          O, give me sweet peace of mind, dearer than          all!          Home! home, sweet home!          There's no place like home!       </p>
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## OUR LAMBS.



LOVED them so,  
That when the Elder Shepherd of the fold  
Came, covered with the storm and pale  
and cold,  
And begged for one of my sweet lambs  
to hold,

I bade Him go.

He claimed the pet,  
A little fondling thing, that to my breast  
Clung always, either in quiet or unrest—  
I thought of all my lambs I loved him best,  
And yet—and yet—

I laid him down  
In those white shrouded arms, with bitter  
tears;  
For some voice told me that, in after years,  
He should know naught of passion, grief or  
fears,

As I had known.

And yet again  
That Elder Shepherd came.—My heart grew  
faint.

He claimed another lamb, with sadder plaint,  
Another! She, who gentle as a saint,  
Ne'er gave me pain.

Aghast, I turned away,  
There sat she, lovely as an angel's dream,  
Her golden locks with sunlight all agleam,  
Her holy eyes, with heaven in their beam.  
I knelt to pray.

"Is it Thy will?  
My Father, say, must this pet lamb be given?  
Oh! Thou hast many such in heaven."  
And a soft voice said—"Nobly hast thou  
striven.

But—peace, be still."

Oh how I wept,  
And clasped her to my bosom, with a wild  
And yearning love—my lamb, my pleasant  
child,  
Her, too, I gave. The little angel smiled,  
And slept.

"Go! go!" I cried:

For once again that Shepherd laid his hand  
Upon the noblest of our household band,  
Like a pale spectre, there he took his stand,  
Close to his side.

And yet how wondrous sweet  
The look with which he heard my passionate  
cry:

"Touch not my lamb; for him, oh! let me  
die!"

"A little while," he said, with smile and sigh,  
"Again to meet."

Hopeless I fell;  
And when I rose, the light had burned so low,  
So faint, I could not see my darling go:  
He had not bidden me fare-well, but, oh!  
I felt fare-well.

More deeply far  
Than if my arms had compassed that slight  
frame,

Though could I but have heard him call my  
name—

"Dear Mother!"—but in heaven 'twill be the  
same.

There burns my star!

He will not take  
Another lamb. I thought, for only one  
Of the dear fold is spared to be my sun,  
My guide, my mourner when this life is done,  
My heart would break.

Oh! with what thrill  
I heard him enter: but I did not know  
(For it was dark) that he had robbed me so,  
The idol of my soul—he could not go,  
Heart! be still!

Came morning, can I tell  
How this poor frame its sorrowful tenant  
kept?

For waking, tears were mine; I, sleeping,  
wept.

And days, months, years, that weary vigil  
kept

Alas! "Farewell!"

How often it is said!  
I sit and think, and wonder too, some time,  
How it will seem, when, in that happier clime  
It never will ring out like funeral chime  
Over the dead.

No tears! no tears!  
Will there a day come that I shall not weep?  
For I bedew my pillow in my sleep.  
Yes, yes; thank God! no grief that clime  
shall keep,  
No weary years.

Ay! it is well,  
Well with my lambs, and with their earthly  
guide,  
There, pleasant rivers wander they beside,  
Or strike sweet harps upon its silver tide,  
Ay! it is well.

Through the dreary day  
They often come from glorious light to me;  
I cannot feel their touch, their faces see,  
Yet my soul whispers, they do come to me.  
Heaven is not far away.

### THE CLOCKWORK OF THE SKIES.

EDWARD EVERETT.

**W**E derive from the observations of the heavenly bodies which are made at an observatory our only adequate measures of time, and our only means of comparing the time of one place with the time of another. Our artificial timekeepers,—clocks, watches, and chronometers,—however ingeniously contrived and admirably fabricated, are but a transcript, so to say, of the celestial motions, and would be of no value without the means of regulating them by observation. It is impossible for them, under any circumstances, to escape the imperfection of all machinery, the work of human hands; and the moment we remove with our timekeeper east or west, it fails us. It will keep home-time alone, like the fond traveler who leaves his heart behind him. The artificial instrument is of incalculable utility, but must itself be regulated by the eternal clockwork of the skies.

This single consideration is sufficient to show how completely the daily business of life is affected and controlled by the heavenly bodies. It is they and not our main-springs, our expansion-balances, and our compensation-pendulums, which give us our time. To reverse the line of Pope,—

Thus with our watches and our judgments: none  
Go just alike, but each believes his own.

But for all the kindreds and tribes and tongues of men,—each upon their own meridian,—from the Arctic pole to the equator, from the equator to the Antarctic pole, the eternal sun strikes twelve at noon, and the glorious constellations, far up in the everlasting belfries of the skies, chime twelve

at midnight—twelve for the pale student over his flickering lamp—twelve amid the flaming wonders of Orion's belt, if he crosses the meridian at that fated hour—twelve by the weary couch of languishing humanity, twelve in the star-paved courts of the Empyrean—twelve for the heaving tides of the ocean; twelve for the weary arm of labor; twelve for the toiling brain; twelve for the watching, waking, broken heart; twelve for the meteor which blazes for a moment and expires; twelve for the comet whose period is measured by centuries; twelve for every substantial, for every imaginary thing, which exists in the sense, the intellect, or the fancy, and which to speech or thought of man, at the given meridian, refers to the lapse of time.

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LADY CLARE.

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ALFRED TENNYSON.

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It was the time  
when lilies  
blow,  
And clouds  
are highest  
up in air,  
Lord Ronald  
brought a  
lily-white doe,  
To give his cousin,  
Lady Clare.

I trow they did not  
part in scorn;  
Lovers long betroth-  
ed were they:  
They two will wed the  
morrow morn;  
God's blessing on the  
day!

"He does not love me for my birth,  
Nor for my lands so broad and fair;  
He loves me for my own true worth,  
And that is well," said Lady Clare.

In there came old Alice, the nurse,  
Said, "Who was this that went from thee?"

"It was my cousin," said Lady Clare,  
"To-morrow he weds with me."

"Oh, God be thank'd," said Alice the nurse—  
"That all comes round so just and fair,  
Lord Ronald is heir of all your lands,  
And you are not the Lady Clare."

"Are you out of your mind, my nurse, my  
nurse?"  
Said Lady Clare, "that ye speak so wild!"  
"As God's above," said Alice the nurse,  
"I speak the truth: you are my child."

"The old Earl's daughter died at my breast  
I speak the truth, as I live by bread!  
I buried her like my own sweet child,  
And put my child in her stead."

"Falsely, falsely have ye done,  
Oh mother," she said: "if this be true  
To keep the best man under the sun  
So many years from his due!"

"Nay, now, my child," said Alice the nurse  
"But keep the secret for your life,  
And all you have will be Lord Ronald's  
When you are man and wife."

"If I'm a beggar born," she said,  
 "I will speak out, for I dare not lie.  
 Pull off, pull off the brooch of gold,  
 And fling the diamond necklace by."

"Nay, now, my child," said Alice the nurse,  
 "But keep the secret all you can."  
 She said, "Not so; but I will know  
 If there be any faith in man."

"Nay, now, what faith?" said Alice the nurse,  
 "The man will cleave unto his right."  
 "And he shall have it," the lady replied,  
 "Though I should die to-night."

"Yet give one kiss to your mother dear!  
 Alas, my child, I sinned for thee."  
 "Oh, mother, mother, mother," she said,  
 "So strange it seems to me."

"Yet here's a kiss for my mother dear,  
 My mother dear, if this be so,  
 And lay your hand upon my head,  
 And bless me, mother, ere I go."

She clad herself in a russet gown,  
 She was no longer Lady Clare:  
 She went by dale, and she went by down,  
 With a single rose in her hair.

The lily-white doe Lord Ronald had brought  
 Leapt up from where she lay,

Dropt her head in the maiden's hand,  
 And follow'd her all the way.

Down stept Lord Ronald from his tower;  
 "Oh, Lady Clare you shame your worth!  
 Why come you drest like a village-maid,  
 That are the flower of the earth?"

"If I come drest like a village-maid,  
 I am but as my fortunes are:  
 I am a beggar-born," she said,  
 "And not the Lady Clare."

"Play me no tricks," said Lord Ronald,  
 "For I am yours in word and in deed,  
 Play me no tricks," said Lord Ronald,  
 "Your riddle is hard to read."

Oh and proudly stood she up!  
 Her heart within her did not fail;  
 She look'd into Lord Ronald's eyes,  
 And told him all her nurse's tale.

He laughed a laugh of merry scorn;  
 He turn'd and kiss'd her where she stood:  
 "If you are not the heiress born,  
 And I," said he, "the next in blood—"

"If you are not the heiress born,  
 And I," said he, "the lawful heir,  
 We two will wed to-morrow morn,  
 And you shall still be Lady Clare."

### CRIME SELF-REVEALED.

DANIEL WEBSTER.

**A**GAINST the prisoner at the bar, as an individual, I cannot have the slightest prejudice. I would not do him the smallest injury or injustice. But I do not affect to be indifferent to the discovery and the punishment of this deep guilt. I cheerfully share in the opprobrium, how much soever it may be, which is cast on those who feel and manifest an anxious concern that all who had a part in planning, or a hand in executing, this deed of midnight assassination, may be brought to answer for their enormous crime at the bar of public justice.



Gentlemen, this is a most extraordinary case. In some respects it has hardly a precedent anywhere—certainly none in our New England history. An aged man, without an enemy in the world, in his own house, and in his own bed, is made the victim of a butchery murder, for mere pay. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man to whom sleep was sweet—the first sound slumbers of the night hold him in their soft but strong embrace.

The assassin enters through the window, already prepared, into an unoccupied apartment; with noiseless foot he paces the lonely hall, half lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock, by soft and continued pressure, till it turns on its hinges; and he enters and beholds his victim before him. The room was uncommonly light. The face of the innocent sleeper was turned from the murderer; and the beams of the moon, resting on the gray locks of his aged temple, showed him where to strike. The fatal blow is given, and the victim passes, without a struggle or a motion from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he yet plies the dagger, though it was obvious that life had been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wound of the poniard! To finish the picture, he explores the wrist for the pulse! he feels for it, and ascertains that it beats no longer! It is accomplished! the deed is done! He retreats—retraces his steps to the window, passes through as he came in, and escapes. He has done the murder; no eye has seen him, no ear has heard him; the secret is his own, and *it* is safe!

Ah! gentlemen, that was a dreadful mistake. Such a secret can be safe nowhere. The whole creation of God has neither nook nor corner, where the guilty can bestow it and say it is safe. Not to speak of that eye which glances through all disguises, and beholds everything as in the splendor of noon,—such secrets of guilt are never safe; “murder will out.” True it is that Providence hath so ordained, and doth so govern things, that those who break the great law of heaven, by shedding man's blood, seldom succeed in avoiding discovery. Especially in a case exciting so much attention as this, discovery must and will come, sooner or later. A thousand eyes turn at once to explore every man, every thing, every circumstance, connected with the time and place; a thousand ears catch every whisper; a thousand excited minds intently dwell on the scene; shedding all their light, and ready to kindle the slightest circumstance into a blaze of discovery. Meantime the guilty soul cannot keep its own secret.

It is false to itself—or rather it feels an irresistible impulse of conscience to be true to itself—it labors under its guilty possession, and knows not what to do with it. The human heart was not made for the residence of such an inhabitant; it finds itself preyed on by a torment which it dares not acknowledge to God or man. A vulture is devouring it, and it asks no sympathy or assistance either from heaven or earth. The secret which the murderer possesses soon comes to possess him; and like the evil spirits of which we read, it overcomes him, and leads him whithersoever it will. He feels it beating at his heart, rising to his throat, and demanding disclosure. He thinks the whole world sees it in his face, reads it in his eyes, and almost hears its workings in the very silence of his thoughts. It has become his master;—it betrays his discretion; it breaks down his courage; it conquers his prudence. When suspicions from without begin to embarrass him, and the net of circumstances to entangle him, the fatal secret struggles with still greater violence to burst forth. It must be confessed; it will be confessed; there is no refuge from confession but in suicide, and suicide is confession.

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GEMS FROM SHAKSPEARE.

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THEY well deserve to have,  
That know the strong'st and surest  
way to get.  
So Judas kiss'd his Master;  
And cried—*all hail!* when as he  
meant,—*all harm.*  
A scar nobly got, or a noble scar, is a  
good livery of honor.  
He that is giddy thinks that the world turns  
round.  
A lady's verily is  
As potent as a lord's.  
What is yours to bestow is not yours to  
reserve.  
Praising what is lost  
Makes the remembrance dear.  
What is the city but the people?  
Let them obey, that know not how to rule.  
A friend in the court is better than a penny  
in purse.

The plants look up to heaven, from whence  
They have their nourishment.  
Things in motion sooner catch the eye,  
Than what not stirs.  
Light boats sail swift, though greater hulks  
draw deep.  
A friend should bear his friend's infirmities.  
Make not your thoughts your prisons.  
There is no time so miserable but a man may  
be true.  
Let us be sacrificers, but no butchers.  
Time is the nurse and breeder of all good.  
Striving to better, oft we mar what's well  
Receive what cheer you may;  
The night is long, that never finds the day.  
Wisely and slow: they stumble that run  
fast.  
Nor ask advice of any other thought  
But faith, fulness, and courage.

Happy are they that hear their detractions,  
and can put them to mending.

Nor seek for danger  
Where there's no profit.

Brevity is the soul of wit,  
And tediousness the limbs and outward  
flourishes.

Pity is the virtue of the law,  
And none but tyrants use it cruelly.

All difficulties are but easy when they are  
known.

When sorrows come, they come not single  
spies,  
But in battalions.

Fashion wears out more apparel than the  
man.

Too light winning  
Makes the prize light.

What great ones do,  
The less will prattle of.

Men are men; the best sometimes forget.

A Roman with a Roman's heart can suffer.  
True valor still a true respect should have.

Of the eye mistakes, the brain being trou-  
bled.

Thoughts are but dreams, till their effects be  
tried.

The old bees die—the young possess the  
hive.

Mud not the fountain that gave drink to  
thee.

Mar not the thing that cannot be amended.

The hearts of old gave hands  
But our new heraldry is—hands, not hearts.

Security  
Is mortal's chiefest enemy.

Dull not device by coldness and delay.

Wisely weigh  
Our sorrow with our comfort.

A custom  
More honor'd in the breach than the observ-  
ance.

Celerity is never more admired,  
Than by the negligent.

The weakest kind of fruit  
Drops earliest to the ground.

'Tis not enough to help the feeble up,  
But to support him after.

Be to yourself  
As you would to your friend.

Trust not him, that hath once broken faith.

There's place and means for every man alive.

There's not one wise man among twenty that  
will praise himself.

Small things make base men proud.

A golden mind stoops not to show of dross.

How poor an instrument,  
May do a noble deed.

Things ill got had ever bad success.

Every cloud engenders not a storm.

Pleasure and action make the hours seem  
short.

Direct not him whose way himself will  
choose.

It is religion that doth make vows kept.

An honest tale speaks best, being plainly  
told.

There's beggary in the love that can be  
reckon'd.

Take all the swift advantage of the hours.

Where fair is not, praise cannot mend the  
brow.

'Tis time to fear when tyrants seem to kiss.

The better part of valour is—discretion.

Short-lived wits do wither as they grow.

The bitter past, more welcome is the sweet.

The words of Mercury are harsh after the  
song of Apollo.

There's small choice in rotten apples.

Melancholy is the nurse of frenzy.

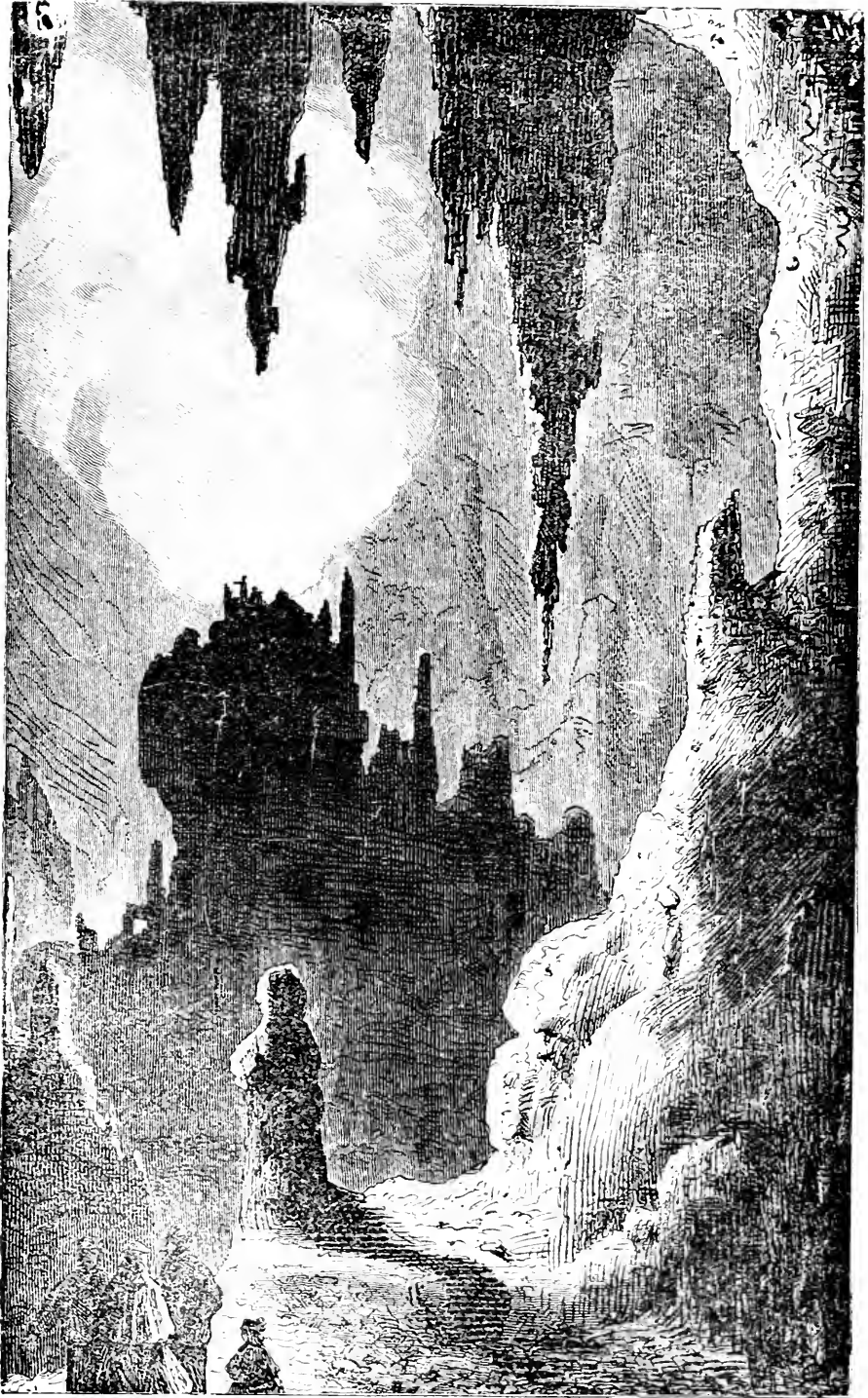
Strong reasons make strong actions.

Fly pride, says the peacock.

*THE GROTTO OF ANTIPAROS.*

**C**AVERNS, especially those which are situated in limestone, commonly present the formations called stalactites, from a Greek word signifying distillation or dropping. The manner of their production admits of a very plain and simple explanation. They proceed from water trickling through the roofs containing carbonate of lime, held in solution by carbonic acid. Upon exposure to the air the carbonic acid is gradually disengaged, and a pellicle of lime is deposited. The process proceeds, drop after drop, and eventually, descending points hanging from the roof are formed, resembling icicles, which are composed of concentric rings of transparent pellicles of lime, presenting a very peculiar appearance, and, from their connection with each other, producing a variety of singular shapes. These descending points are the stalactites properly so called, from which the stalagmites are to be distinguished, which cover the floors of caverns with conical inequalities. These are produced by the evaporation of the larger drops which have fallen to the bottom, and are stalactites rising upwards from the ground. Frequently, in the course of ages, the ascending and descending points have been so increased as to meet together, forming natural columns, a series of which bears a striking resemblance to the pillars and arches of Gothic architecture.

The amount of this disposition which we find in caverns capable of producing it, is, in fact, enormous, and gives us an impressive idea of their extraordinary antiquity. The grotto of Antiparos—one of the islands of the Grecian Archipelago—is particularly celebrated on account of the size and diversity of form of these deposits. It extends nearly a thousand feet beneath the surface, in primitive limestone, and is accessible by a narrow entrance which is often very steeply inclined, but divided by level landing places. After a series of descents, the traveler arrives at the Great Hall, as it is called, the sides and roof of which are covered with immense incrustations of calcareous matter. The purity of the surrounding stone, and the thickness of the roof in which the unfiltered water can deposit all impure admixtures, give to its stalactites a beautiful whiteness. Tall pillars stand in many places free, near each other, and single groups of stalagmites form figures so strongly resembling plants, that Tournefort endeavored to prove from them a vegetable nature in stone. The remark of that intelligent traveler—an amusing example of over confidence:—‘Once again I repeat it, it is impossible this should be done by the



GROTTO OF ANTIPARIS.



droppings of water, as is pretended by those who go about to explain the formation of congelations in grottoes. It is much more probable that these other congelations we speak of, and which hang downwards or rise out different ways, were produced by one principle, namely, vegetation."

The sight of the whole is described, by those who have visited this cavern, as highly imposing. In the middle of the Great Hall, there is a remarkably fine and large stalagmite, more than twenty feet in diameter, and twenty-four feet high, termed the Altar, from the circumstance of the Marquis de Nointel, the ambassador from Louis XIV. to the Sultan, having caused high mass to be celebrated here in the year 1673. The ceremony was attended by five hundred persons; the place was illuminated by a hundred large wax torches; and four hundred lamps burned in the grotto, day and night, for the three days of the Christmas festival. This cavern was known to the ancient Greeks, but seems to have been completely lost sight of till the seventeenth century.

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*THE ANGEL'S STORY.*

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ADELAIDE A. PROCTOR.

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<p><b>T</b>HROUGH the blue and frosty heavens,          Christmas stars were shining bright;          Glistening lamps throughout the city          Almost matched their gleaming light;          While the winter snow was lying,          And the winter winds were sighing,          Long ago, one Christmas night.</p> <p>While, from every tower and steeple,          Pealing bells were sounding clear,          Never with such tones of gladness,          Save when Christmas time is near,          Many a one that night was merry          Who had toiled through all the year.</p> <p>That night saw old wrongs forgiven:          Friends, long parted, reconciled;          Voices all unused to laughter,          Mournful eyes that rarely smiled,          Trembling hearts that feared the morrow,          From their anxious thoughts beguiled.</p>	<p>Rich and poor felt love and blessing          From the gracious season fall;          Joy and plenty in the cottage,          Peace and feasting in the hall;          And the voices of the children          Ringing clear above it all!</p> <p>Yet one house was dim and darkened,          Gloom, and sickness, and despair,          Dwelling in the gilded chambers,          Creeping up the marble stair;          Even stilled the voice of mourning,          For a child lay dying there.</p> <p>Silken curtains fell around him,          Velvet carpets hushed the tread;          Many costly toys were lying,          All unheeded, by his bed;          And his tangled golden ringlets          Were on downy pillows spread.</p> <p>The skill of all that mighty city          To save one little life was vain;</p>
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One little thread from being broken,  
 One fatal word from being spoken;  
 Nay, his very mother's pain,  
 And the mighty love within her,  
 Could not give him health again.

So she knelt there still beside him,  
 She alone with strength to smile,  
 Promising that he should suffer  
 No more in a little while,  
 Murmuring tender song and story,  
 Weary hours to beguile.

Suddenly an unseen Presence  
 Checked those constant moaning cries,  
 Stilled the little heart's quick fluttering,  
 Raised those blue and wondering eyes,  
 Fixed on some mysterious vision  
 With a startled, sweet surprise.

For a radiant angel hovered,  
 Smiling, o'er the little bed;  
 White his raiment, from his shoulders  
 Snowy, dove-like pinions spread,  
 And a star-like light was shining  
 In a glory round his head.

While, with tender love, the angel,  
 Leaning o'er the little nest,  
 In his arms the sick child folding,  
 Laid him gently on his breast.  
 Sobs and wailings told the mother  
 That her darling was at rest

So, the angel, slowly rising,  
 Spread his wings, and through the air,  
 Bore the child, and while he held him  
 To his heart with loving care,  
 Placed a branch of crimson roses,  
 Tenderly beside him there.

While the child thus clinging, floated  
 Toward the mansions of the blest,  
 Lazing from his shining guardian,  
 To the flowers upon his breast,  
 Thus the angel spake, still smiling  
 On the little heavenly guest

" Know dear little one, that heaven  
 Does no earthly thing disclaim—

Man's poor joys find there an echo  
 Just as surely as his pain;  
 Love, on earth so feebly striving,  
 Lives divine in heaven again!

" Once in that great town below us,  
 In a poor and narrow street,  
 Dwelt a little sickly orphan;  
 Gentle aid, or pity sweet,  
 Never in life's rugged pathway  
 Guided his poor tottering feet.

" All the striving, anxious forethought  
 That should only come with age,  
 Weighed upon his baby spirit,  
 Showed him soon life's sternest page.  
 Grim want was his nurse, and sorrow  
 Was his only heritage.

" All too weak for childish pastimes,  
 Drearly the hours sped;  
 On his hands, so small and trembling,  
 Leaning his poor aching head,  
 Or through dark and painful hours  
 Lying helpless on his bed.

" Dreaming strange and longing fancies  
 Of cool forests far away;  
 And of rosy, happy children,  
 Laughing merrily at play,  
 Coming home through green lanes, bearing  
 Trailing boughs of blooming May.

" Scarce a glimpse of azure heaven  
 Gleamed above that narrow street,  
 And the sultry air of summer  
 (That you call so warm and sweet)  
 Fevered the poor orphan, dwelling  
 In that crowded alley's heat.

" One bright day, with feeble footsteps  
 Slowly forth he tried to crawl,  
 Through the crowded city's pathways,  
 Till he reached the garden wall;  
 Where 'mid princely halls and mansions  
 Stood the lordliest of all.

" There were trees with giant branches,  
 Velvet glades where shadows hide;



There were sparkling fountains glancing  
Flowers which, in luxuriant pride,  
Ever wafted breaths of perfume  
To the child who stood outside.

"He against the gate of iron  
Pressed his wan and wistful face,  
Gazing with an awe-struck pleasure  
At the glories of the place:  
Never had his brightest day-dream  
Shone with half such wondrous grace.

"You were playing in that garden,  
Throwing blossoms in the air,  
Laughing when the petals floated  
Downward on your golden hair;  
And the fond eyes watching o'er you,  
And the splendor spread before you,  
Told a house's hope was there.

"When your servants, tired of seeing  
Such a face of want and woe,  
Turning to the ragged orphan,  
Gave him coin and bade him go,  
Down his cheeks so thin and wasted  
Bitter tears began to flow.

But that look of childish sorrow  
On your tender child-heart fell,  
And you plucked the reddest roses  
From the tree you loved so well,  
Passed them through the stern, cold gra-  
ting,  
Gently bidding him 'Farewell!'

Dazzled by the fragrant treasure  
And the gentle voice he heard,  
In the poor forlorn boy's spirit  
Joy, the sleeping seraph, stirred;  
In his hand he took the flowers,  
In his heart the loving word.

So he crept to his poor garret:  
Poor no more, but rich and bright,  
For the holy dreams of childhood—  
Love, and Rest, and Hope, and Light—  
Floated round the orphan's pillow,  
Through the starry summer night.

"Day dawned, yet the vision lasted—  
All too weak to rise he lay;

Did he dream that none spake harshly—  
All were strangely kind that day?  
Surely, then, his treasured roses  
Must have charmed all ills away.

"And he smiled, though they were fading  
One by one their leaves were shed;  
'Such bright things could never perish  
They would bloom again,' he said.  
When the next day's sun had risen  
Child and flowers both were dead.



"Know, dear little one! our Father  
Will no gentle deed disdain;  
Love on the cold earth beginning  
Lives divine in heaven again,  
While the angel hearts that beat there  
Still all tender thoughts retain."

So the angel ceased, and gently  
O'er his little burden leant;  
While the child gazed from the shining,  
Loving eyes that o'er him bent,  
To the blooming roses by him,  
Wondering what their mystery meant.

Thus the radiant angel answered,  
And with tender meaning smiled:  
"Ere your childlike, loving spirit  
Sin and the hard world defiled,  
God has given me leave to seek you—  
I was once that little child!"

\* \* \* \* \*

In the churchyard of that city  
Rose a tomb of marble rare,  
Decked, as soon as spring awakened,  
With her buds and blossoms fair—  
And a humble grave beside it—  
None knew who rested there.

## GOLDEN GRAINS.

JAMES A. GARFIELD.

SELECTED FROM VARIOUS ORATIONS.

**F**EEL a profounder reverence for a Boy than for a Man. I never meet a ragged Boy in the street without feeling that I may owe him a salute, for I know not what possibilities may be buttoned up under his coat.

Poverty is uncomfortable, as I can testify: but nine times out of ten the best thing that can happen to a young man is to be tossed overboard and compelled to sink or swim for himself. In all my acquaintance I never knew a man to be drowned who was worth the saving.

There are times in the history of men and nations, when they stand so near the veil that separates Mortals and Immortals, Time from Eternity, and Men from their God, that they can almost hear their breathings and feel the pulsations of the heart of the Infinite.

Growth is better than Permanence, and permanent growth is better than all.

It is no honor or profit merely to appear in the arena. The Wreath is for those who contend.

There is a fellowship among the Virtues by which one great, generous passion stimulates another.

The privilege of being a Young Man is a great privilege, and the privilege of growing up to be an independent Man in middle life a greater.

Many books we can read in a railroad car and feel a harmony between the rushing of the train and the haste of the Author.

If the power to do hard work is not Talent, it is the best possible substitute for it.

O, a bug may be the bugle call that summons an army to battle, but the blast of a bugle can never make Soldier, or win Victories.

Things don't turn up in the World until somebody turns them up.

If there be one thing upon this earth that mankind love and admire better than another, it is a brave Man—it is a man who dares look the Devil in the face and tell him he is a Devil.

True art is but the anti-type of Nature—the embodiment of discovered Beauty in utility.

Every character is the joint product of Nature and Nurture.

Not a man of Iron, but of Live Oak.

Power exhibits itself under two distinct forms—strength and force—each possessing peculiar qualities and each perfect in its own sphere. Strength is typified by the Oak, the Rock, the Mountain. Force embodies itself in the Cataract, the Tempest, the Thunderbolt.

As a giant Tree absorbs all the elements of growth within its reach and leaves only a sickly Vegetation in its shadow, so do towering great Men absorb all the strength and glory of their surroundings and leave a dearth of Greatness for a whole generation.

It has been fortunate that most of our greatest Men have left no descendants to shine in the borrowed lustre of a great name.

In order to have any success in life, or any worthy success, you must resolve to carry into your work a fullness of Knowledge—not merely a Sufficiency, but more than a Sufficiency.

Be fit for more than the thing you are now doing.

Young Men talk of trusting to the Spur of the Occasion. That trust is vain. Occasions cannot make Spurs. If you expect to wear Spurs you must win them. If you wish to use them you must buckle them to your own heels before you go into the Fight.

That man will be a benefactor of his race who shall teach us how to manage rightly the first years of a Child's education.

Great Ideas travel slowly and for a time noiselessly, as the Gods whose Feet were shod with wool.

He who would understand the real Spirit of Literature should not select authors of any one period alone, but rather go to the fountain head, and trace the little rill as it courses along down the ages, broadening and deepening into the great ocean of Thought which the Men of the present are exploring.

Eternity alone will reveal to the human race its debt of gratitude to the peerless and immortal name of Washington.

The scientific spirit has cast out the Demons and presented us with Nature, clothed in her right mind and living under the reign of law. It has given us for the sorceries of the Alchemist, the beautiful laws of Chemistry; for the dreams of the Astrologer, the sublime truths of astronomy; for the wild visions of Cosmogony, the monumental records of geology; for the anarchy of Diabolism, the laws of God.

We no longer attribute the untimely death of infants to the sin of Adam, but to bad nursing and ignorance.

Imagine if you can what would happen if to-morrow morning the railway locomotive and its corollary, the telegraph, were blotted from the earth. To what humble proportions Mankind would be compelled to scale down the great enterprises they are now pushing forward with such ease!

Heroes did not *make* our liberties, they but reflected and illustrated them.

The Life and light of a nation are inseparable.

We confront the dangers of Suffrage by the blessings of universal education.

There is no horizontal Stratification of society in this country like the rocks in the earth, that hold one class down below forevermore, and let another come to the surface to stay there forever. Our Stratification is like the ocean, where every individual drop is free to move, and where from the sternest depths of the mighty deep any drop may come up to glitter on the highest wave that rolls.

There is deep down in the hearts of the American people a strong and abiding love of our Country which no surface storms of passion can ever shake.

Our National safety demands that the fountains of political power shall be made pure by Intelligence and kept pure by Vigilance.

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## FOR CHARLIE'S SAKE.

JOHN W. PALMER.



THE night is late, the house is still:  
The angels of the hour fulfil  
Their tender ministries, and move  
From couch to couch in cares of love.  
They drop into thy dreams, sweet  
wife,

The happiest smile of Charlie's life,  
And lay on baby's lips a kiss,  
Fresh from his angel-brother's bliss;  
And, as they pass, they seem to make

A strange, dim hymn, "For Charlie's sake."

My listening heart takes up the strain,  
And gives it to the night again,  
Fitted with words of lowly praise,  
And patience learned of mournful days  
And memories of the dead child's ways.

His will be done, His will be done!  
Who gave and took away my son,

In "the far land" to shine and sing  
 Before the Beautiful, the King,  
 Who every day doth Christmas make,  
 All starved and belled for Charlie's sake.

For Charlie's sake I will arise;  
 I will anoint me where he lies,  
 And change my raiment, and go in  
 To the Lord's house, and leave my sin

Without, and seat me at his board,  
 Eat, and be glad, and praise the Lord.

For wherefore should I fast and weep,  
 And sullen moods of mourning keep?  
 I cannot bring him back, nor he,  
 For any calling, come to me.  
 The bond the angel Death did sign,  
 God sealed—for Charlie's sake and mine.

### THE BRIDE.

SIR JOHN SUCKLING.

**T**HE maid, and thereby hangs a tale,  
 For such a maid no Whitsun-ale  
 Could ever yet produce:  
 No grape that's kindly ripe could be  
 So round, so plump, so soft as she,  
 Nor half so full of juice.

Her finger was so small, the ring  
 Would not stay on which they did bring,—  
 It was too wide a peck;  
 And to say truth—for out it must,—  
 It looked like the great collar—just—  
 About our young colt's neck.

Her feet, beneath her petticoat,  
 Like little mice stole in and out,  
 As if they feared the light;  
 But O she danced such a way!  
 No sun upon an Easter day  
 Is half so true a sight.

Her cheeks so rare a white was on,  
 No daisy makes comparison;  
 Who sees them is undone;  
 For streaks of red were mingled there,  
 Such as are on a Cath'rine pear,  
 The side that's next the sun.

Her lips were red; and one was thin,  
 Compared to that was next her chin.  
 Some bee had stung it newly;  
 But, Dick, her eyes so guard her face,  
 I durst no more upon them gaze,  
 Than on the sun in July.

Her mouth so small, when she does speak,  
 Thou'dst swear her teeth her words did break,  
 That they might passage get;  
 But she so handled still the matter,  
 They came as good as ours, or better,  
 And are not spent a whit.

### LIFE.

HENRY KING.

**L**IKE to the falling of a star,  
 Or to the flights of eagles are,  
 Or like the toad in spring's gaudy hue,  
 Or silver drops of morning dew,  
 Or like a wind that chafes the flood,  
 Or bubble which on water stood,—

Even such is man, whose borrowed light  
 Is straight called in, and paid to night,  
 The wind blows out, the bubble dies,  
 The spring entombed in autumn lies,  
 The dew dries up, the star is shot,  
 The flight is past,—and man forgot!

*HABITS OF TROUT.*

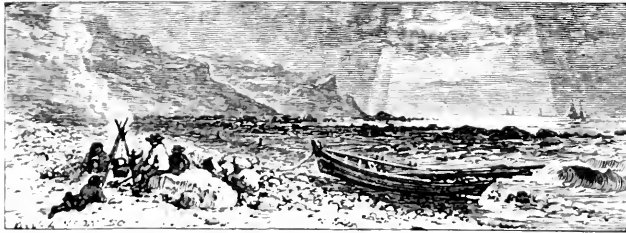
WILLIAM C. PRIME.

**I**T is noteworthy, and has doubtless often attracted the attention of anglers, that different books give totally different instructions and information about the same fish. This is easily explained. Most of the writers on angling have written from experience obtained in certain waters. One who has taken trout for a score of years in the St. Regis waters forms his opinion of these fish from their habits in those regions. But a St. Regis trout is no more like a Welakennebacook trout in his habits than a Boston gentleman is to a New Yorker. Who would think of describing the habits and customs of mankind from a knowledge of the Englishman? Yet we have abundance of book-lore on the habits of fish, founded on acquaintance with the fish in one or another locality. To say truth, until one has studied the habits of trout in all the waters of the world, it is unsafe for him to venture any general account of those habits.

Take the simplest illustration. If you are on the lower St. Regis, and seek large trout, rise before the sun, and cast for the half hour preceding and the half hour following sunrise. You will find the fish plenty and voracious, striking with vigor, and evidently on the feed. But go to Profile Lake (that gem of all the world of waters), wherein I have taken many thousand trout, and you will scarcely ever have a rise in the morning. In the one lake the fish are in the habit of feeding at day-dawn. In the other no trout breakfasts till nine o'clock, unless, like the departing guests of the neighboring hotel, business or pleasure lead him to be up for once at an early hour.



So, too, you may cast on Profile Lake at noon in the sunshine, and as in most waters, though the trout are abundant, they will not be tempted to rise. But in Echo Lake, only a half-mile distant, where trout are scarce, I have killed many fish of two and three pounds' weight, and nearly all between eleven and one in bright, sunshiny weather. In fact, when they rise at all in Echo Lake, it is almost invariably at that hour, and very seldom at any other. Men have their hours of eating, settled into what we call habits. The Bostonian dines at one hour, the New Yorker at another. One should not attempt to describe the eating habits of man in general from either class, or from both. In many respects the habits of fish are formed, as are the habits of men, by the force of circumstances, or by the influence of the imitative propensity. They do some things only because they have seen other fish do so. Instinct leads them to some habits, education to others.



"NO MORE SEA."

WILLIAM H. HENDERSON.



LONELY, exiled one,  
Upon the Patmos shore I see thee stand;  
Thou dreamest gravely of thine own  
dear land,  
Far by the rising sun

Shall we not then beside  
Some friend or brother, count from pebbly  
beach  
The white-winged ships as far as eye can  
reach  
On the horizon wide?

Thinking of Galilee,  
And the hoarse waves that part thee from its  
shore,  
Not strange it seems to hear thee murmuring  
o'er  
Thy song of "No More Sea."

Alas! and no more sea?  
No grey cloud shadows flickering o'er the  
deep?  
No curling breakers by the rocky steep  
Or beady shore? Ah, me!

No more in foamy spray  
 Shall we with merry jest and full-voiced  
 laughter  
 Delight ourselves, and breast the surges after  
 The dust and heat of day?

Shall there be no more shells?  
 Nor golden sand? Nor crimson sea-weed  
 shine—  
 Nor pearls, nor coral that beneath the brine  
 Adorn the ocean cells?

On balmy summer day  
 Shall we not float in dainty skiff along,  
 And suit the dipping oar to choral song,  
 Upon some sheltered bay?

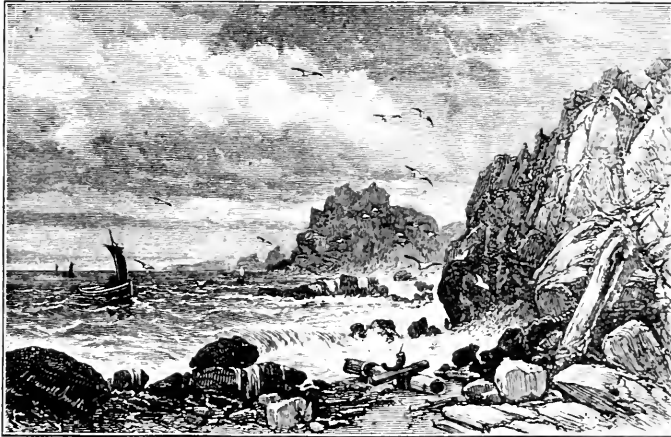
Its pure, chaste lips shall never cease to kiss  
 Its sister earth so dear.

A darker, sadder sea  
 Spreads its drear waste before the prophet's  
 eye—

A sea of sin across which floats the sigh  
 Of fallen humanity.

And surges of dark thought  
 And angry passion loom upon its face,  
 Telling the ruin of a ship-wrecked race,  
 In countless centuries wrought.

This is the great Red Sea,  
 Whose waves shall yet at God's own voice  
 roll back,



Yes, apostolic seer;  
 Not of the watery brine thou tellest  
 this;

That through the pathway His redeemed  
 may walk,  
 Safe, fearless, joyful, free

## ECHOES.

THOMAS MOORE.



OW sweet the answer Echo makes  
 To Music at night  
 When, roused by lute or horn she  
 wakes,  
 And far away o'er lawns and lakes  
 Goes answering light!

Yet Love hath echoes truer far  
 And far more sweet  
 Than e'er, beneath the moon-night's star  
 Of horn or lute or soft guitar  
 The songs repeat.

## SOFT SAWDER AND HUMAN NATUR.

THOMAS C. HALIBURTON.

**I**N the course of a journey which Mr. Slick performs in company with the reporter of his humors, the latter asks him how, in a country so poor as Nova Scotia he contrives to sell so many clocks. "Mr. Slick paused," continues the author, "as if considering the propriety of answering the question, and looking me in the face, said, in a confidential tone: 'Why, I don't care if I do tell you, for the market is glutted, and I shall quit this circuit. It is done by a knowledge of *soft sawder* and *human natur*. But here;—I have just one left. Neighbor Steel's wife asked to have the refusal of it, but I guess I won't sell it. I had but two of them, this one and the feller of it, that I sold Governor Lincoln. General Green, secretary of state for Maine, said he'd give me fifty dollars for this here one—it has composition wheels and patent axles; it is a beautiful article—a real first chop—no mistake, genuine superfine; but I guess I'll take it back; and, besides, Squire Hawk might think it hard that I did not give him the offer.'

"'Dear me,' said Mrs. Flint, 'I should like to see it; where is it?' 'It is in a chest of mine over the way, at Tom Tape's store; I guess he can ship it on to Eastport.' 'That's a good man,' said Mrs. Flint, 'jist let's look at it.' Mr. Slick, willing to oblige, yielded to these entreaties, and soon produced the clock—a gaudy, highly varnished, trumpery-looking affair. He placed it on the chimney-piece, where its beauties were pointed out and duly appreciated by Mrs. Flint, whose admiration was about ending in a proposal, when Mr. Flint returned from giving his directions about the care of the horses. The deacon praised the clock; he, too, thought it a handsome one; but the deacon was a prudent man: he had a watch, he was sorry, but he had no occasion for a clock. 'I guess you're in the wrong furrow this time, deacon; it ain't for sale,' said Mr. Slick; 'and if it was, I reckon neighbor Steele's wife would have it, for she gives me no peace about it.' Mrs. Flint said that Mr. Steele had enough to do, poor man, to pay his interest, without buying clocks for his wife. 'It's no consurn of mine,' said Mr. Slick, 'as long as he pays me, what he has to do; but I guess I don't want to sell it; and, beside, it comes too high; that clock can't be made at Rhode Island under forty dollars.

"'Why, it ain't possible!' said the Clockmaker, in apparent surprise, looking at his watch, 'why, as I'm alive, it is four o'clock, and if I haven't been two hours here—how on airth shall I reach River Philip to-night? I'll tell you what, Mrs. Flint; I'll leave the clock in your care till I return



on my way to the States—I'll set it agoing, and put it to the right time.' As soon as this operation was performed, he delivered the key to the deacon with a sort of serio-comic injunction to wind up the clock every Saturday night, which Mrs. Flint said she would take care should be done, and promised to remind her husband of it, in case he should chance to forget it.

“‘That,’ said the Clockmaker, as soon as we were mounted, ‘that I call *human natur!* Now, that clock is sold for forty dollars—it cost me six dollars and fifty cents. Mrs. Flint will never let Mrs. Steele have the refusal—nor will the deacon learn until I call for the clock, that having once indulged in the use of a superfluity, it is difficult to give it up. We can do without any article of luxury we have never had, but when once obtained, it is not in *human natur* to surrender it voluntarily. Of fifteen thousand sold by myself and partners in this province, twelve thousand were left in this manner, only ten clocks were ever returned—when we called for them, they invariably bought them. We trust to soft sawder to get them into the house, and to *human natur* that they never come out of it.”

NIAGARA.

LYDIA HUNTLY SIGOURNEY.



LOW on forever, in thy glorious robe  
Of terror and of beauty. Yes, flow  
on,  
Unfathom'd and resistless. God hath  
set  
His rainbow on thy forehead, and  
the cloud  
Mantled around thy feet.—And he  
doth give  
Thy voice of thunder power to speak of him  
Eternally,—bidding the lip of man  
Keep silence, and upon thy rocky altar pour  
Incense of awe-struck praise.

And who can dare  
To lift the insect trump of earthly hope,  
Or love, or sorrow, 'mid the peal sublime  
Of thy tremendous hymn?—Even Ocean  
shrinks  
Back from thy brotherhood, and his wild  
waves  
Retire abash'd.—For he doth sometimes seem

To sleep like a spent laborer, and recall  
His wearied billows from their vexing play,  
And lull them to a cradle calm: but thou,  
With everlasting, undecaying tide,  
Dost rest not night or day.

The morning stars,  
When first they sang o'er young creation's  
birth,  
Heard thy deep anthem,—and those wreck-  
ing fires  
That wait the archangel's signal to dissolve  
The solid earth, shall find Jehovah's name  
Graven, as with a thousand diamond spears,  
On thine unfathom'd page.—Each leafy bough  
That lifts itself within thy proud domain,  
Doth gather greenness from thy living spray,  
And tremble at the baptism.—Lo! yon birds  
Do venture boldly near, bathing their wing  
Amid thy foam and mist. 'Tis meet for them  
To touch thy garment's hem,—or lightly stir  
The snowy leaflets of thy vapor wreath,—

Who sport unharm'd upon the fleecy cloud,  
 And listen at the echoing gate of heaven,  
 Without reproof.—But as for us,—it seems  
 Scarce lawful with our broken tones to speak  
 Familiarly of thee.—Methinks, to tint  
 Thy glorious features with our pencil's point,  
 Or woo thee to the tablet of a song,  
 Were profanation.

Thou dost make the soul  
 A wondering witness of thy majesty ;  
 And while it rushes with delirious joy  
 To tread thy vestibule, dost chain its step,  
 And check its rapture with the humbling view  
 Of its own nothingness, bidding it stand  
 In the dread presence of the Invisible  
 As if to answer to its God through thee.

### FINGAL'S CAVE.

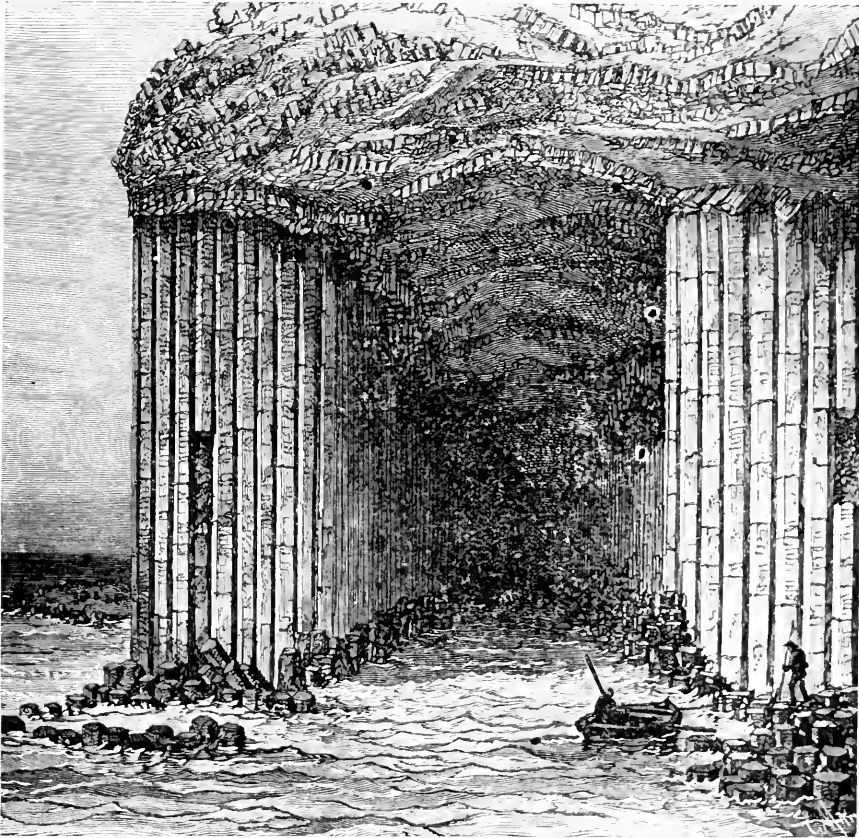
**I**N the volcanic rocks, cavern formations are very common, and one of the most splendid examples in the world occurs in the basalt, a rock of comparatively modern igneous origin. This is the well-known cave of Fingal, in the island of Staffa, a small island on the western coast of Scotland, composed entirely of amorphous and pillared basalt.

The name of the island is derived from its singular structure, Staffa, signifying, in the Norwegian language, a people who were early on the coast, a staff, and figuratively, a column. The basaltic columns have in various places yielded to the action of the waves, which have scooped out caves of the most picturesque description, the chief of which are the Boat cave, the Cormorant cave, so called from the number of these birds visiting the spot, and the great cave of Fingal.

It is remarkable that this grand natural object should have remained comparatively unknown, until Sir Joseph Banks had his attention accidentally directed to it, and may be said to have discovered it to the inhabitants of South Britain. This great cave consists of a lava-like mass at the base, and of two ranges of basaltic columns resting upon it, which present to the eye an appearance of regularity almost architectural, and supporting an irregular ceiling of rock. According to the measurements of Sir Joseph Banks, the cave from the rock without is three hundred and seventy-one feet six inches; the breadth at the mouth, fifty-three feet seven inches; the height of the arch at the mouth, one hundred and seventeen feet six inches; depth of water at the mouth, eighteen feet; and at the bottom of the cave, nine feet. The echo of the waves which wash into the cavern has originated its Celtic name, *Llaimbh-bim*, the Cave of Music. Macculloch remarks: "If too much admiration has been lavished on it by some, and if, in consequence, more recent visitors have left it with disappointment, it must be recollected, that all descriptions are but pictures of the feelings of the narrator; it is, moreover, as unreasonable to expect

that the same objects should produce corresponding effects on all minds, on the enlightened and on the vulgar, as that every individual should alike be sensible to the merits of Phidias and Raphael, of Sophocles and of Shakespeare.

But if this cave were even destitute of that order and symmetry, that richness arising from multiplicity of parts combined with greatness of



dimension and simplicity of style, which it possesses, still the prolonged length, the twilight gloom half concealing the playful and varying effects of reflected light, the echo of the measured surge as it rises and falls, the transparent green of the water, and the profound and fairy solitude of the whole scene, could not fail strongly to impress a mind gifted with any sense of beauty in art or in nature, and it will be compelled to own it is not without cause that celebrity has been conferred on 'the Cave of Fingal.'

*THE CELESTIAL COUNTRY.*

BERNARD DE MORLAIX, A. D., 1145.



OR thee, O dear, dear Country !  
 Mine eyes their vigils keep ;  
 For very love beholding  
 Thy happiness, they weep.  
 The mention of thy glory,  
 Is unction to the breast,  
 And medicine in sickness,  
 And love, and life, and rest.

O one, O only Mansion !  
 O Paradise of Joy !  
 Where tears are ever banished,  
 And smiles have no alloy,  
 Beside thy living waters,  
 All plants are great and small,  
 The cedar of the forest,  
 The hyssop of the wall ;  
 With jaspers glow thy bulwarks,  
 Thy streets with emeralds blaze,  
 The sardius and topaz  
 Unite in thee their rays ;  
 Thine ageless walls are bonded  
 With amethyst unpriced ;  
 The saints build up its fabric,  
 And the corner-stone is Christ.

The Cross is all thy splendor,  
 The Crucified thy praise ;  
 His laud and benediction  
 Thy ransomed people raise :  
 " Jesus, the Gem of Beauty,  
 True God and Man," they sing,  
 " The never failing Garden,  
 The ever-golden Ring ;  
 The Door, the Pledge, the Husband,  
 The Guardian of His Court ;  
 The Day-star of Salvation,  
 The Porter and the Port !"

Thou hast no shore, fair ocean !  
 Thou hast no time, bright day !  
 Dear fountain of refreshment  
 To pilgrims far away !  
 Upon the Rock of Ages,  
 They raise the holy tower ;

Thine is the victor's laurel,  
 And thine the golden dower !  
 Thou feel'st in mystic rapture,  
 O Bride that know'st no guile,  
 The Prince's sweetest kisses,  
 The Prince's loveliest smile ;  
 Unfading lilies, bracelets  
 Of living pearl, thine own ;  
 The Lamb is ever near thee,  
 The Bridegroom thine alone.  
 The Crown is He to guerdon,  
 The Buckler to protect,  
 And He, Himself the Mansion,  
 And He the Architect.

The only art thou need'st—  
 Thanksgiving for thy lot :  
 The only joy thou seek'st—  
 The Life where Death is not.  
 And all thine endless leisure,  
 In sweetest accents sings  
 The ill that was thy merit,  
 The wealth that is thy King's !

Jerusalem the golden,  
 With milk and honey blest,  
 Beneath thy contemplation  
 Sink heart and voice oppressed.  
 I know not, O I know not,  
 What social joys are there !  
 What raliancy of glory,  
 What light beyond compare !

And when I fain would sing them,  
 My spirit fails and faints ;  
 And vainly would it image  
 The assembly of the Saints.

They stand, those halls of Zion,  
 All jubilant with song,  
 And bright with many an angel,  
 And all the martyr throng ;  
 The Prince is ever in them,  
 The daylight is serene ;  
 The pastures of the Blessed  
 Are decked in glorious sheen.

There is the Throne of David,  
 And there, from care released,  
 The song of them that triumph,  
 The shout of them that feast ;  
 And they who, with their Leader,  
 Have conquered in the fight,  
 For ever and for ever  
 Are clad in robes of white !

O holy, placid harp-notes  
 Of that eternal hymn !  
 O sacred, sweet reflection,  
 And peace of Seraphim !  
 O thirst, forever ardent,  
 Yet evermore content !  
 O true, peculiar vision  
 Of God omnipotent !  
 Ye know the many mansions  
 For many a glorious name,  
 And divers retributions  
 That divers merits claim ;  
 For midst the constellations  
 That deck our earthly sky,  
 This star than that is brighter—  
 And so it is on high

Jerusalem the glorious !  
 The glory of the elect !  
 O dear and future vision  
 That eager hearts expect !  
 Even now by faith I see thee,  
 Even here thy walls discern ;  
 To thee my thoughts are kindled,  
 And strive, and pant, and yearn.

O none can tell thy bulwarks,  
 How glorious they rise !  
 O none can tell thy capitals  
 Of beautiful device !  
 Thy loveliness oppresses  
 All human thought and heart ;  
 And none, O peace, O Zion,  
 Can sing thee as thou art !

New mansion of new people,  
 Whom God's own love and light  
 Promote, increase, make holy,  
 Identify, unite !  
 Thou City of the Angels !  
 Thou City of the Lord !

Whose everlasting music  
 Is the glorious decachord !

And there the band of Prophets  
 United praise ascribes,  
 And there the twelve-fold chorus  
 Of Israel's ransomed tribes,  
 The lily-beds of virgins,  
 The roses' martyr glow,  
 The cohort of the Fathers  
 Who kept the Faith below,

And there the Sole-begotten  
 Is Lord in regal state—  
 He, Judah's mystic Lion,  
 He, Lamb Immaculate.  
 O fields that know no sorrow !  
 O state that fears no strife !  
 O princely bowers ! O land of flowers !  
 O realm and home of Life !

Jerusalem, exulting  
 On that securest shore,  
 I hope thee, wish thee, sing thee,  
 And love thee ever more !  
 I ask not for my merit,  
 I seek not to deny  
 My merit is destruction,  
 A child of wrath am I ;  
 But yet with Faith I venture,  
 And Hope upon my way ;  
 For those perennial guerdons  
 I labor night and day.

The best and dearest Father,  
 Who made me and who saved,  
 Bore with me in defilement,  
 And from defilement saved,  
 When in His strength I struggle,  
 For very joy I leap,  
 When in my sin I totter,  
 I weep, or try to weep :  
 But grace, sweet grace celestial,  
 Shall all its love display,  
 And David's Royal fountain  
 Purge every sin away.

O mine, my golden Zion !  
 O lovelier far than gold,  
 With laurel-girt battalions,  
 And safe victorious fold !

O sweet and blessed Country,  
 Shall I ever see thy face?  
 O sweet and blessed Country,  
 Shall I ever win thy grace?  
 I have the hope within me  
 To comfort and to bless!  
 Shall I ever win the prize itself?  
 O tell me, tell me, Yes!

Exult, O dust and ashes!  
 The Lord shall be thy part;  
 His only, His forever,  
 Thou shalt be, and thou art!  
 Exult, O dust and ashes!  
 The Lord shall be thy part;  
 His only, His for ever,  
 Thou shalt be, and thou art!



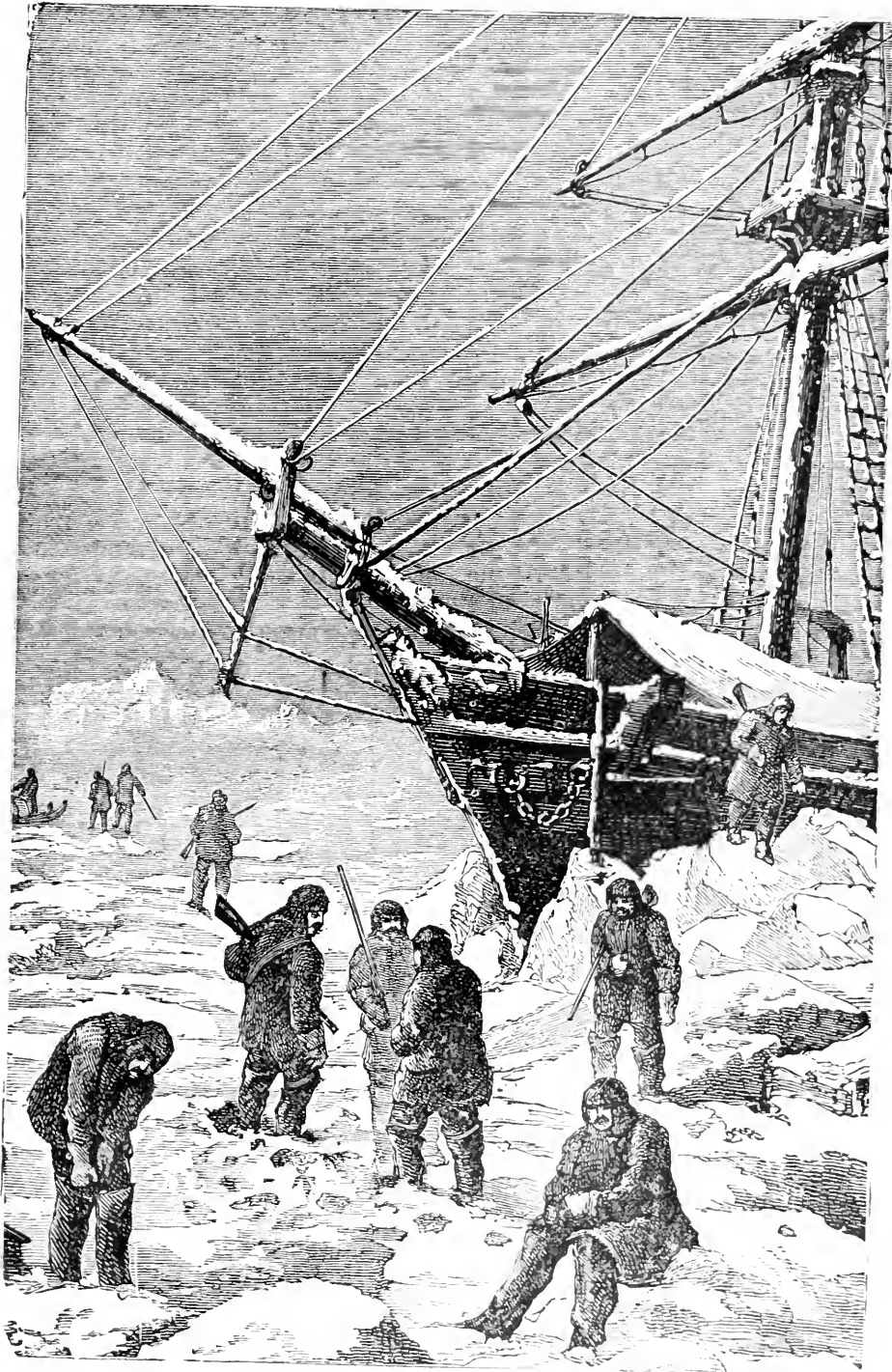
### ARCTIC LIFE.

ELISHA KENT KANE.



How do we spend the day when it is not term-day, or rather the twenty-four hours? for it is either all day here, or all night, or a twilight mixture of both. How do we spend the twenty-four hours?

At six in the morning, McGary is called, with all hands who have *sleep't in*. The decks are cleaned, the ice-hole opened, the refreshing best nets examined, the ice-tables measured, and things aboard put to rights. At half past seven, all hands rise, wash on deck, open the doors for ventilation, and come below for breakfast. We are short of fuel, and therefore cook in the cabin. Our breakfast, for all fare alike, is hard tack, pork, stewed apple frozen like molasse-candy, tea and coffee, with a delicate portion of raw potato. After breakfast, the smokers take their pipe till nine: then all hands turn to, idlers to idle, and workers to work; Olden to his bench; Brooks to his "preparations" in canvass; McGary







to play tailor ; Whipple to make shoes ; Bonsall to tinker ; Baker to skin birds,—and the rest to the “office !” Take a look into the Arctic Bureau ! One table, one salt-pork lamp with rusty chlorinated flame, three stools, and as many waxen-faced men with their legs drawn up under them, the deck at zero being too cold for the feet. Each has his department : Kane is writing, sketching, and projecting maps ; Hayes copying logs and meteorologicals ; Sontag reducing his work at Fern Rock. A fourth, as one of the working members of the hive, has long been defunct : you will find him in bed, or studying “Littell’s Living Age.” At twelve, a business round of inspection, and orders enough to fill up the day with work. Next, the drill of the Esquimaux dǔgs,—my own peculiar recreation,—a dog-trot, especially refreshing to legs that creak with every kick, and rheumatic shoulders that chronicle every descent of the whip. And so we get on to dinner-time ; the occasion of another gathering, which misses the tea and coffee of breakfast, but rejoices in pickled cabbage and dried peaches instead.

At dinner as at breakfast the raw potato comes in, our hygienic luxury. Like doctor stuff generally, it is not as appetizing as desirable. Grating it down nicely, leaving out the ugly red spots liberally, and adding the utmost oil as a lubricant, it is as much as I can do to persuade the mess to shut their eyes and bolt it, like Mrs. Squeers’ molasses and brimstone at Dotheboys’ Hall. Two absolutely refuse to taste it. I tell them of the Silesians using its leaves as a spinach, of the whalers in the South Seas getting drunk on the molasses which had preserved the large potatoes of the Azores,—I point to this gum, so fungoid and angry the day before yesterday, and so flat and amiable to-day,—all by a potato poultice : my eloquence is wasted : they persevered in rejecting the admirable compound.

Sleep, exercise, amusement, and work at will, carry on the day till our six o’clock supper, a meal something like breakfast, and something like dinner, only a little more scant, and the officers come in with the reports of the day. Doctor Hayes shows me the log, I sign it ; Sontag the weather, I sign the weather ; Mr. Bonsall the tides and thermometers. Thereupon comes in mine ancient, Brooks ; and I enter in his journal No. 3 all the work done under his charge, and discuss his labors for the morrow.

McGary comes next, with the cleaning-up arrangements, inside, outside, and on decks ; and Mr. Wilson follows with ice measurements. And last of all comes my own record of the day gone by ; every line, as I look back upon its pages, giving evidence of a weakened body and harassed mind. We have cards sometimes, and chess sometimes,—and a few magazines, Mr. Littell’s thoughtful present, to cheer away the evening.

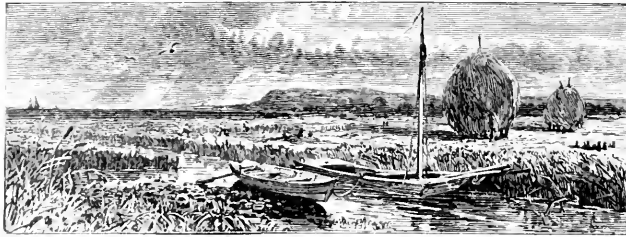
## THE CHANGELING.

JOHN G. WHITTIER.

FOR the fairest maid in Hampton  
 They needed not to search,  
 Who saw young Anna Favor  
 Come walking into church,—  
 Or bringing from the meadows,  
 At set of harvest-day,  
 The frolic of the blackbirds,  
 The sweetness of the hay.

She'll come when she hears it crying,  
 In the shape of an owl or bat,  
 And she'll bring us our darling Anna  
 In place of her screeching brat."

Then the goodman, Ezra Dalton,  
 Laid his hand upon her head:  
 "Thy sorrow is great, O woman!  
 I sorrow with thee," he said.



Now the weariest of all mothers,  
 The saddest two years' bride,  
 She scowls in the face of her husband,  
 And spurns her child aside.

Rake out the red coals, goodman,  
 For there the child shall lie,  
 Till the black witch comes to fetch her,  
 And both up chimney fly.

"It's never my own little daughter,  
 It's never my own," she said;  
 The witches have stolen my Anna,  
 And left me an imp instead.

"O fair and sweet was my baby,  
 Blue eyes and ringlets of gold;  
 But tawny, ugly and wrinkled,  
 Greasy and stinking, an' odd.

"I hate the touch of her fingers,  
 I hate the feel of her skin;  
 It's not the still from my bosom,  
 But my blood that he suck in.

My face grows as pale with the torment  
 As if my sun were kin and bone'  
 I scoop up the red coal, goodman,  
 And the witch shall have her own.

"The paths to trouble are many,  
 And never but one sure way  
 Leads out to the light beyond it:  
 My poor wife, let us pray."

Then he said to the great All-Father,  
 "Thy daughter is weak and blind;  
 Let her sight come back, and clothe her  
 Once more in her right mind.

"Lead her out of this evil shadow,  
 Out of these fancies wild;  
 Let the holy love of the mother,  
 Turn again to her child.

"Make her lips like the lips of Mary,  
 Kissing her blessed Son;  
 Let her hands, like the hands of Jesus,  
 Rest on her little one.

"Comfort the soul of thy handmaid,  
 Open her prison door,  
 And thine shall be all the glory  
 And praise forevermore."

Then into the face of its mother,  
 The baby looked up and smiled;  
 And the cloud of her soul was lifted,  
 And she knew her little child.

A beam of slant west sunshine  
 Made the wan face almost fair,

Lit the blue eyes' patient wonder  
And the rings of pale gold hair.

She kissed it on lip and forehead,  
She kissed it on cheek and chin;  
And she bared her snow-white bosom  
To the lips so pale and thin.

O, fair on her bridal morning  
Was the maid who blushed and smiled,  
But fairer to Ezra Dalton  
Looked the mother of his child.

With more than a lover's fondness  
He stooped to her worn young face  
And the nursing child and the mother  
He folded in one embrace.

"Now mount and ride, my goodman  
As lovest thine own soul!  
Woe's me if my wicked fancies  
Be the death of Goody Cole!"

His horse he saddled and bridled,  
And into the night rode he,—  
Now through the great black woodland;  
Now by the white-beached sea.

He rode through the silent clearings,  
He came to the ferry wide,  
And thrice he called to the boatman  
Asleep on the other side.

He set his horse to the river,  
He swam to Newburg town,



And he called up Justice Sewall  
In his nightcap and his gown.

And the grave and worshipful justice,  
Upon whose soul be peace!  
Set his name to the jailer's warrant  
For Goody Cole's release.

Then through the night the hoof-beats  
Went sounding like a flail:  
And Goody Cole at cock crow  
Came forth from Ipswich jail.

## WHY?

ETHEL LYNN.



HOW kind Reuben Esmond is growing  
of late,  
How he stops every day as he goes  
by the gate,  
Asking after my health. 'Tis a good-  
hearted lad,  
To think of the soldier, so lonely and  
sad;  
The school-children hail me as "Gran'father  
Brown,"  
Because I'm the oldest man left in the town;

But when the slant sunbeams come hither to  
lie,  
Reuben Esmond comes too—I cannot tell  
why.

For I am a tedious and stupid old man,  
Quite willing to do all the good that I can;  
But a crutch and a pension will tell you the  
tale  
Of the warm work I had in the Beech-For-  
est Vale.

I've told it to Reuben—well, ten times or more—  
I, sitting just here, little Jo in the door,  
(Jo is poor Mary's child, she that came home  
to die,  
God knew it was best, I couldn't see why.)

And Reuben and Josie, they sit very still,  
When I tell how I fought over Hazelton Hill;  
But the child turns away if I chance to look  
round,  
And stares at the apple-blooms strewn on  
the ground,  
Then she says I must move when the sun-  
light is gone,  
She isn't afraid to be left there alone;  
And Reuben springs up so cheerful and spry,  
To help me in doors—I *do* wonder why.

He don't go away—he isn't afraid  
Of the dew on the grass or the deep-falling  
shade.

It must be very tedious for Josie to stay,  
But she says she don't mind 't is the girl's  
pleasant way.  
She knows I like Reuben; and so every night  
She pins up her hair with a posy so bright.  
'T is strange—in the morning the red roses  
lie  
All crushed on the step—I do wonder why.

There's neighbor Grey's son, he acts very  
 queer,  
He used to be always so neighborly here;  
When I call to him now he grows white and  
red,

Never asks me if Josie is living or dead.  
He don't seem to like her, I thought he did  
once,  
But perhaps the old soldier is only a dunce.  
He won't speak to Reuben when passing him  
by,  
Nor stop at his call—I do wonder why.

Here's Reuben to-day. He looks round my  
chair  
In the doorway for Jo. The child isn't there,  
And the lad looks abashed. "I called—  
Captain Brown,"  
And here he stops short, looking awkwardly  
down,  
"To ask you for Josie." The lad lifts his head,  
While his cheek, like a girl's, flushed all over  
red.  
"I will love her and guard her until I shall  
die,  
And she loves me, she says, I cannot tell why."

I have surely forgotten how Time never  
stays,  
How the wave of the year gulfs the drops of  
the days.  
Little Jo seventeen! Ah, yes, I remember,  
Just seventeen years the eighteenth of No-  
vember.  
Little Josie a bride. "Take her, Reuben,  
and be  
Very tender and patient." More clearly I  
see  
Why Reuben should call every day going by,  
To ask for my welfare. Grandfather knows  
why.

## THE CHILDREN'S HOUR.

H. W. LONGFELLOW.

**B**ETWEEN the dawn and the daylight,  
When night is beginning to lower,  
When a pause in the day's occupations,  
That I I now call the children's hour.

I lie in the chamber above me  
The patter of little feet,

The sound of a door that is opened,  
And voices soft and sweet.

From my study I see in the lamplight,  
Descending the broad hall stair,  
Grave Alice and laughing Allegra,  
And Edith with golden hair.



GRANDPA AND HIS PETS



A whisper and then a silence;  
 Yet I know by their merry eyes  
 They are plotting and planning together  
 To take me by surprise.

A sudden rush from the stairway,  
 A sudden raid from the hall,  
 By three doors left unguarded,  
 They enter my castle wall.

They climb up into my turret,  
 O'er the arms and back of my chair;  
 If I try to escape, they surround me:  
 They seem to be everywhere.

They almost devour me with kisses,  
 Their arms about me intwine,

Till I think of the Bishop of Bangon  
 In his Mouse Tower on the Rhine.

Do you think, O blue-eyed banditti,  
 Because you have scaled the wall,  
 Such an old mustache as I am  
 Is not a match for you all?

I have you fast in my fortress,  
 And will not let you depart,  
 But put you into the dungeon  
 In the round tower of my heart.

And there will I keep you forever,  
 Yes, forever and a day,  
 Till the walls shall crumble to ruin  
 And moulder in dust away.

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FRANKLIN'S ARRIVAL IN PHILADELPHIA.

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My arrival at Philadelphia, I was in my working dress, my best clothes being to come by sea. I was covered with dirt; my pockets were filled with shirts and stockings; I was unacquainted with a single soul in the place, and knew not where to seek a lodging.

Fatigued with walking, rowing, and having passed the night without sleep, I was extremely hungry, and all my money consisted of a Dutch dollar, and about a shilling's worth of coppers, which I gave to the boatmen for my passage. As I had assisted them in rowing, they refused it at first; but I insisted on their taking it. A man is sometimes more generous when he has little than when he has much money; probably because, in the first case, he is desirous of concealing his poverty.

I walked towards the top of the street, looking eagerly on both sides, till I came to Market Street, where I met with a child with a loaf of bread. Often had I made my dinner on dry bread. I inquired where he had bought it, and went straight to the baker's shop which he pointed out to me.

I asked for some biscuits, expecting to find such as we had at Boston; but they made, it seems, none of that sort at Philadelphia. I then asked for a three-penny loaf. They made no loaves of that price. Finding myself ignorant of the prices, as well as of the different kinds of bread, I

desired him to let me have threepenny-worth of bread of some kind or other. He gave me **three** large rolls. I was surprised at receiving so much: I took them, however, and, having no room in my pockets, I walked on with a roll under each arm, eating a third. In this manner I went through Market Street to Fourth Street, and passed the house of Mr. Read, the father of my future wife. She was standing at the door, observed me, and thought, with reason, that I made a very singular and grotesque appearance.

I then turned the corner, and went through Chestnut Street, eating my roll all the way; and, having made this round, I found myself again on Market Street wharf, near the boat in which I arrived. I stepped into it to take a draught of the river water; and, finding myself satisfied with my first roll, I gave the other two to a woman and her child, who had come down with us in the boat, and was waiting to continue her journey. Thus refreshed, I regained the street, which was now full of well-dressed people, all going the same way. I joined them, and was thus led to a large Quakers' meeting-house near the market-place. I sat down with the rest, and, after looking round me for some time, hearing nothing said, and being drowsy from my last night's labor and want of rest, I fell into a sound sleep. In this state I continued till the assembly dispersed, when one of the congregation had the goodness to wake me. This was consequently the first house I entered, or in which I slept, at Philadelphia.

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*THROUGH TRIALS.*

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ROSENGARTEN.

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<p><b>T</b>HROUGH night to light. And though to mortal eyes Creation's face a pall of horror wear, Good cheer, good cheer! The gloom of midnight flies, Then shall a sunrise follow, mild and fair.</p> <p>Through storm to calm. And though his thunder ear The rumbling tempest drive through earth and sky, Good cheer, good cheer! The elemental war Tell that a blessed healing hour is nigh.</p> <p>Through frost to spring. And though the biting blast Of Etern stiffen nature's juicy veins,</p>	<p>Good cheer, good cheer! When winter's wrath is past, Soft murmuring spring breathes sweetly o'er the plains.</p> <p>Through strife to peace. And though with bristling front, A thousand frightful deaths encompass thee, Good cheer, good cheer! Brave thou the battle's brunt, For the peace march and song of victory.</p> <p>Through cross to crown. And through thy spirit's life Trials untold assail with giant strength, Good cheer, good cheer! Soon ends the bitter strife,</p>
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<p>And thou shalt reign in peace with Christ at length.</p> <p>Through death to life. And through this vale of tears,</p>	<p>And through this thistle-field of life, as cend</p> <p>To the great supper in that world, whose years</p> <p>Of bliss unfading, cloudless, know no end.</p>
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VISION OF THE MONK GABRIEL.

ELEANOR C. DONNELLY.

**T**HIS the soft twilight. Round the  
shining fender,—  
Two at my feet and one upon my  
knee,—  
Dreamy-eyed Elsie, bright-lipped Isa-  
bel,

And thou, my golden-headed Raphael,  
My fairy, small and slender,  
Listen to what befell  
Monk Gabriel,  
In the old ages ripe with mystery :  
Listen, my darlings, to the legend tender.

An aged man with grave, but gentle look—  
His silence sweet with sounds  
With which the simple-hearted spring  
abounds ;  
Lowing of cattle from the abbey grounds,  
Chirping of insect, and the building rock  
Mingled like murmurs of a dreaming shell :  
Quaint tracery of bird, and branch, and brook,  
Flitting across the pages of his book,  
Until the very words a freshness took—  
Deep in his cell  
Saw the monk Gabriel.

In his book he read  
The words the Master to His dear ones said :  
" A little while and ye  
Shall see,  
Shall gaze on Me ;  
A little while again,  
Ye shall not see Me then."  
A little while !

The monk looked up—a smile  
Making his visage brilliant, liquid-eyed :  
" Thou who gracious art

Unto the poor of heart,  
O blessed Christ!" he cried,  
" Great is the misery  
Of mine iniquity ;  
But would I now might see,  
Might feast on Thee !"  
—The blood with sudden start,  
Nigh rent his veins apart—  
(Oh condescension of the Crucified :)  
In all the brilliancy  
Of His Humanity—  
The Christ stood by his side !

Pure as the early lily was His skin,  
His cheek out blushed the rose,  
His lips, the glows  
Of autumn sunset on eternal snows :  
And His deep eyes within,  
Such nameless beauties, wondrous glories  
dwelt  
The monk in speechless adoration knelt.  
In each fair hand, in each fair foot there shone  
The peerless stars He took from Calvary ;  
Around His brows in tenderest lucency  
The thorn-marks lingered, like the flash of  
dawn ;  
And from the opening in His side there rilled  
A light, so dazzling, that all the room was  
filled  
With heaven ; and transfigured in his place  
His very breathing stilled,  
The friar held his robe before his face,  
And heard the angels singing !

'Twas but a moment—then, upon the  
spell  
Of this sweet presence, lo ! a something broke :

A something trembling, in the belfry woke,  
 A shower of metal music flinging  
 O'er wold and moat, o'er park and lake and  
 fell,  
 And through the open windows of the cell  
 In silver chimes came ringing.

It was the bell  
 Calling monk Gabriel,  
 Unto his daily task,  
 To feed the paupers at the abbey gate;  
 No respite did he ask,  
 Nor for a second summons idly wait;  
 But rose up, saying in his humble way;  
 "Fain would I stay,  
 O Lord' and feast alway  
 Upon the honeyed sweetness of Thy beauty;  
 But 'tis *Thy* will, not mine. I must obey.  
 Help me to do my duty!"  
 Then smile the Vision smiled,  
 The monk went forth, light-hearted as a  
 child

An hour hence, his duty nobly done  
 Back to his cell he came;  
 Unasked, unsought, lo! his reward was won!  
 —Rafters and walls and floor were yet  
 aflame  
 With all the matchless glory of that sun,  
 And in the centre stood the Blessed One  
 (Praise be His Holy Name!)  
 Who for our sakes our crosses made His own,  
 And bore our weight of shame.

Down on the threshold fell  
 Monk Gabriel,  
 His forehead pressed upon the floor of clay,  
 And while in deep humility he lay,  
 (Tears raining from his happy eyes away)  
 "Whence is this favor, Lord?" he strove to  
 say.

The Vision only said,  
 Lifting its shining head;  
 "If *thou* hadst staid, O son, I must have fled."

## BOOK-BUYERS.

JOHN RUSKIN.

**I**SAY we have despised literature; what do we, as a nation, care about books? How much do you think we spend altogether on our libraries, public or private, as compared with what we spend on our horses? If a man spends lavishly on his library, you call him mad—a bibliomaniac. But you never call one a horse-maniac, though men ruin themselves every day by their horses, and you do not hear of people ruining themselves by their books. Or, to go lower still, how much do you think the contents of the book-shelves of the United Kingdom, public and private, would fetch, as compared with the contents of its wine cellars? What position would its expenditure on literature take as compared with its expenditure on luxurious eating? We talk of food for the mind, as of food for the body; now, a good book contains such food inexhaustibly: it is provision for life, and for the best part of us; yet, how long most people would look at the best book before they would give the price of a large turbot for it! Though there have been men who have pinched their stomachs and bared their backs to buy a book, whose libraries were cheaper

to them, I think, in the end, than most men's dinners are. We are few of us put to such a trial, and more the pity; for, indeed, a precious thing is all the more precious to us if it has been won by work or economy; and if public libraries were half as costly as public dinners, or books cost the tenth part of what bracelets do, even foolish men and women might sometimes suspect there was good in reading as well as in munching and sparkling; whereas the very cheapness of literature is making even wiser people forget that if a book is worth reading it is worth buying.

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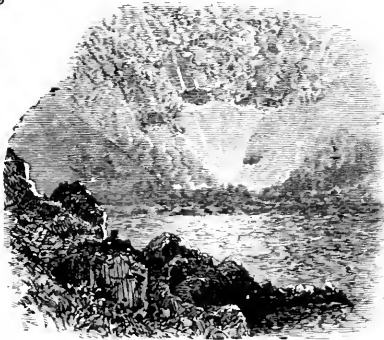
*DAY DAWN.*

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H. W. LONGFELLOW.



WIND came up out of the sea,  
And said, "O, mists, make room for  
me."



It hailed the ships, and cried, "Sail on,  
Ye mariners, the night is gone."

And hurried landward far away,  
Crying "Awake! it is the day."

It said unto the forest, "Shout!  
Hang all your leafy banners out!"

It touched the wood bird's folded wing,  
And said "O bird, awake and sing."

And o'er the farms, "O chautauque,  
Your clarion blow, the day is near."

It whispered to the fields of corn,  
"Bow down, and hail the coming morn."

It shouted through the belfry tower,  
"Awake! O bell! proclaim the hour."

It crossed the churchyard with a sigh,  
And said, "Not yet! in quiet lie."

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*VOLTAIRE AND WILBERFORCE.*

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WILLIAM B. SPRAGUE.



LET me now, for a moment, show you what the two systems—Atheism and Christianity—can do, have done, for individual character; and I can think of no two names to which I may refer with more confidence, in the way of illustration, than Voltaire and Wilberforce; both of them names which stand out with prominence.

Voltaire was perhaps the master-spirit in the school of French Atheism; and though he was not alive to participate in the horrors of the revolution, probably he did more by his writings to combine the elements for that tremendous tempest than any other man. And now I undertake to say that you may draw a character in which there shall be as much of the blackness of moral turpitude as your imagination can supply, and yet you shall not have exceeded the reality as it was found in the character of this apostle of Atheism. You may throw into it the darkest shades of selfishness, making the man a perfect idolater of himself; you may paint the serpent in his most wily form to represent deceit and cunning; you may let sensuality stand forth in all the loathsomeness of a beast in the mire; you may bring out envy, and malice, and all the baser and all the darker passions, drawing nutriment from the pit; and when you have done this, you may contemplate the character of Voltaire, and exclaim, "Here is the monstrous original!" The fires of his genius kindled only to wither and consume; he stood, for almost a century, a great tree of poison, not only cumbering the ground, but infusing death into the atmosphere; and though its foliage has long since dropped off, and its branches have withered, and its trunk fallen, under the hand of time, its deadly root still remains; and the very earth that nourishes it is cursed for its sake.

And now I will speak of Wilberforce; and I do it with gratitude and triumph,—gratitude to the God who made him what he was; triumph that there is that in his very name which ought to make Atheism turn pale. Wilberforce was the friend of man. Wilberforce was the friend of enslaved and wretched man. Wilberforce (for I love to repeat his name) consecrated the energies of his whole life to one of the noblest objects of benevolence; it was in the cause of injured Africa that he often passed the night in intense and wakeful thought; that he counseled with the wise, and reasoned with the unbelieving, and expostulated with the unmerciful; that his heart burst forth with all its melting tenderness, and his genius with all its electric fire; that he turned the most accidental meeting into a conference for the relief of human woe, and converted even the Senate-House into a theatre of benevolent action. Though his zeal had at one time almost eaten him up, and the vigor of his frame was so far gone that he stooped over and looked into his own grave, yet his faith failed not; and, blessed be God, the vital spark was kindled up anew, and he kept on laboring through a long succession of years; and at length, just as his friends were gathering around him to receive his last whisper, and the angels were gathering around to receive his departing spirit, the news, worthy to be borne by angels, was brought to him, that the great object to which his

life had been given was gained; and then, Simeon-like, he clasped his hands to die, and went off to heaven with the sound of deliverance to the captive vibrating sweetly upon his ear.

Both Voltaire and Wilberforce are dead; but each of them lives in the character he has left behind him. And now who does not delight to honor the character of the one? who does not shudder to contemplate the character of the other?

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*SUNRISE IN THE VALLEY OF CHAMOUNIX.*

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SAMUEL TAYLOR COLERIDGE.

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WAKE, my soul! not only passive  
 praise  
 Thou owest! not alone these swell-  
 ing tears,  
 Mute thanks and secret ecstasy!  
 Awake,  
 Voice of sweet song! Awake, my heart,  
 awake!

Green vales and icy chiffs, all join my hymn.

Thou first and chief, sole sovereign of the  
 vale!

O, struggling with the darkness all the night,  
 And visited all night by troops of stars,  
 Or when they climb the sky or when they  
 sink,—

Companion of the morning-star at dawn,  
 Thyself Earth's rosy star, and of the dawn,  
 Co-herald,—wake, O, wake, and utter praise!  
 Who sank thy sunless pillars deep in earth?  
 Who filled thy countenance with rosy light?  
 Who made thee parent of perpetual streams?

And you, ye five wild torrents fiercely glad!  
 Who called you forth from night and utter  
 death.

From dark and icy caverns called you forth,  
 Down those precipitous, black, jagged rocks,  
 Forever shattered and the same forever?

Who gave you your invulnerable life,  
 Your strength, your speed, your fury, and  
 your joy.

Unceasing thumber and eternal foam?  
 And who commanded (and the silence came),  
 Here let the billows stiffen, and have rest?

Ye ice-falls! ye that from the mountain's  
 brow

A down enormous ravines slope amain,—  
 Torrents, methinks, that heard a mighty voice,  
 And stopped at once amid their maddest  
 plunge!

Motionless torrents! silent cataracts!

Who made you glorious as the gates of  
 Heaven

Beneath the keen full moon? Who bade the  
 sun

Clothe you with rainbows? Who, with  
 living flowers

Of loveliest blue, spread garlands at your feet?

God!—let the torrents, like a shout of  
 nations,

Answer! and let the ice-plains echo, God!

God! sing, ye meadow-streams, with glad-  
 some voice!

Ye pine-groves, with your soft and soul-like  
 sounds!

And they too have a voice, ye piles of snow,  
 And in their perilous fall shall thunder, God!

Ye living flowers that skirt the eternal frost!

Ye wild goats sporting round the eagle's nest!

Ye eagles, playmates of the mountain-storm!

Ye lightnings, the dread arrows of the clouds!

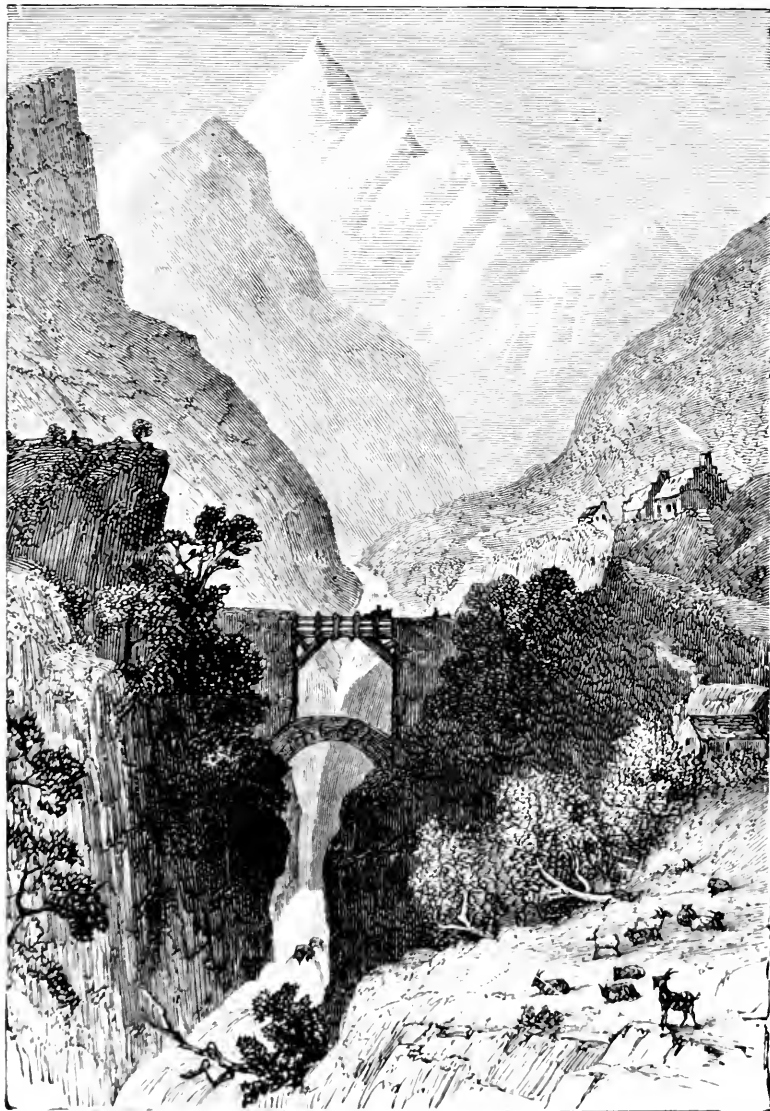
Ye signs and wonders of the elements!

Utter forth God, and fill the hills with praise!

Thou, too, hoar Mount! with thy sky-  
 pointing peaks,

Oft from whose feet the avalanche unheard,  
Shoots downward, glittering through the  
pure serene,  
Into the depth of clouds that veil thy breast,—

Solemnly seemest, like a vapory cloud  
To rise before me,—Rise, O, ever rise!  
Rise like a cloud of incense, from the earth!  
Thou kingly Spirit throned among the hills



Then too again stupendous Mountain! thou  
That as I raise my head awhile how I bow  
In adoration, upward from thy base  
Slow traveling with dim eyes suffused with  
tears,

Thou dread ambassador from Earth to  
Heaven,  
Great Hierarch! tell thou the silent sky,  
And tell the stars and tell yon rising sun  
Earth, with her thousand voices praises God

*THE POWER OF WORDS.*

EDWIN P. WHIPPLE.



WORDS are most effective when arranged in that order which is called style. The great secret of a good style, we are told, is to have proper words in proper places. To marshal one's verbal battalions in such order that they may bear at once upon all quarters of a subject, is certainly a great art. This is done in different ways. Swift, Temple, Addison, Hume, Gibbon, Johnson, Burke, are all great generals in the discipline of their verbal armies and the conduct of their paper wars. Each has a system of tactics of his own, and excels in the use of some particular weapon.

The tread of Johnson's style is heavy and sonorous, resembling that of an elephant or a mail-clad warrior. He is fond of leveling an obstacle by a polysyllabic battering-ram. Burke's words are continually practicing the broadsword exercise, and swooping down adversaries with every stroke. Arbuthnot "plays his weapon like a tongue of flame." Addison draws up his light infantry in orderly array, and marches through sentence after sentence without having his ranks disordered or his line broken. Luther is different. His words are "half battles;" "his smiting idiomatic phrases seem to cleave into the very heart of the matter." Gibbon's legions are heavily armed, and march with precision and dignity to the music of their own tramp. They are splendidly equipped, but a nice eye can discern a little rust beneath their fine apparel, and there are sutlers in his camp who lie, cog, and talk gross obscenity. Macaulay, brisk, lively, keen, and energetic, runs his thought rapidly through his sentence, and kicks out of the way every word which obstructs his passage. He reins in his steed only when he has reached his goal, and then does it with such celerity that he is nearly thrown backwards by the suddenness of his stoppage. Gifford's words are moss-troopers, that waylay innocent travelers and murder them for hire. Jeffrey is a fine "lance," with a sort of Arab swiftness in his movement, and runs an iron-clad horseman through the eye before he has had time to close his helmet.

John Wilson's camp is a disorganized mass, who might do effectual service under better discipline, but who, under his lead, are suffered to carry on a rambling and predatory warfare, and disgrace their general by flagitious excesses. Sometimes they steal, sometimes swear, sometimes drink, and sometimes pray. Swift's words are porcupine's quills, which he throws with unerring aim at whoever approaches his lair. All of Ebenezer Elliot's words are gifted with huge fists, to pommel and bruise. Chat-

ham and Mirabeau throw hot shot into their opponents' magazines. Talfourd's forces are orderly and disciplined, and march to the music of the Dorian flute; those of Keats keep time to the tones of the pipe of Phœbus; and the hard, harsh-featured battalions of Maginn are always preceded by a brass band. Hallam's word infantry can do much execution when they are not in each other's way. Pope's phrases are either daggers or rapiers. Willis's words are often tipsy with the champagne of the fancy, but even when they reel and stagger they keep the line of grace and beauty, and, though scattered at first by a fierce onset from graver cohorts, soon reunite without wound or loss.

John Neal's forces are multitudinous, and fire briskly at every thing. They occupy all the provinces of letters, and are nearly useless from being spread over too much ground. Everett's weapons are ever kept in good order, and shine well in the sun; but they are little calculated for warfare, and rarely kill when they strike. Webster's words are thunderbolts, which sometimes miss the Titans at whom they are hurled, but always leave enduring marks when they strike. Hazlitt's verbal army is sometimes drunk and surly, sometimes foaming with passion, sometimes cool and malignant, but, drunk or sober, are ever dangerous to cope with. Some of Tom Moore's words are shining dirt, which he flings with excellent aim. This list might be indefinitely extended, and arranged with more regard to merit and chronology. My own words, in this connection, might be compared to ragged, undisciplined militia, which could be easily routed by a charge of horse, and which are apt to fire into each others' faces.


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*DUST ON HER BIBLE.*

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ROBERT LOWRY.

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	<p>MET her where Folly was queen of the throng,          And Mirth bade the giddy ones come,          And she, 'mid the wildest, in dance          and in song,          Swept on with the current, so turgid          and strong          There was dust on her Bible at home.</p>	<p>But the words of the scoffer that dropped by          the way          Betokened how sadly her heart was astray—          There was dust on her Bible at home.</p>
<p>I met her again when away from the gay,          In the stillness of thought she would roam,</p>	<p>I met her once more, but her brow had no care,          Her soul was Immanuel's throne;          And I knew by the artless and tear-moistened          prayer,          That rose from the spirit in supppliance there          That the dust on her Bible was gone</p>	



## WINTER SPORTS.

**N**O some, the winter is a season to be dreaded. In their poverty they are exposed to the cutting blasts, the snow, the ice, the long dark nights, the lack of many sources of employment. To others, winter brings exhilaration and enjoyment of the keenest sort. The eyes need not close upon the more sombre views of this rigorous season, nor need the heart refuse the appeals of the suffering, if for a time the more cheery side be viewed and winter sports be contemplated.

Despite the chilling blasts the people generally are ready to spring to their cutters and sleighs of more pretentious size whenever snow falls and



opportunity offers. The merry laugh, the joyful shout, the cheery song mingle with the jingling sleigh-bells on city streets and country roads, and for the time a carnival of joy prevails. The heavy sledges of traffic gather up living loads, the business wagon affixed

to runners becomes a pleasure vehicle for a happy family, while the small boy with hand-sled, home-made and rough or factory-made and costly, plies his vocation catching a ride from the passing team, or coasting upon some convenient hill. All these pursuits are followed with a relish seldom felt in summer pastimes. Away from the city's busy sleighing scene winter sports multiply and intensify. Whittier tells of—

The moonlit skater's keen delight,  
The sleigh-drive through the frosty night  
The rustic party, with its rough  
Accompaniment of blind man's buff."



Something of these scenes is familiar to every one. To see them is an inspiration; to take part in them renews the youth of the aged, and reinvigorates the young; to remember them is like "the sound of distant music, sweet, though mournful to the soul."

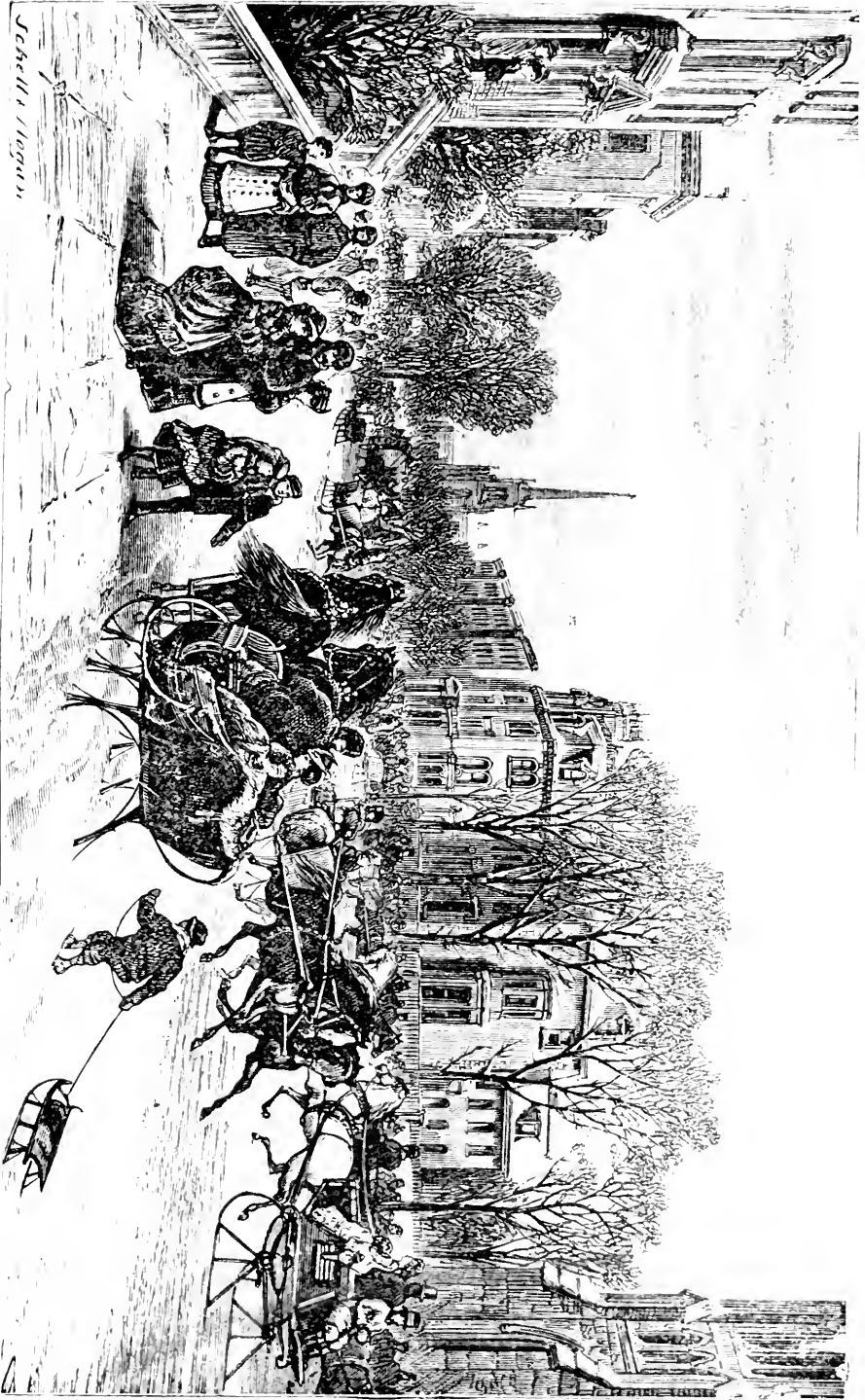
Few sports seem rougher than the tumble in the snow or the well-contested battle with snow-balls. But who refuses to take a hand in such a contest? Even the staid and dignified men and matrons are led easily into indulgences at this point. Considerations of health, or of garments come before these prudent seniors, but down they go, regarded but for a moment, when challenged to sport like this. The Quaker Poet himself knew how this matter stood, for he declares in "Snow Bound," that

—"the watchful young men saw  
Sweet doorway pictures of the curls,  
And curious eyes of merry girls,  
Lifting their hands in mock defence  
Against the snow ball's compliments."



True, here the poet speaks of young people and their enjoyment, but the evident relish he has for the whole matter shows that he himself knew just how the matter stood. It may be doubted whether he could long resist an appeal to toss these tender "missives" through some open doorway, did curly heads and bright eyes but present themselves there.

To enter with zest and yet with care into the real enjoyment of outdoor sports—and especially in the bracing winter months—is the part of wisdom. Exhilaration, such as can be gained in no other way, is thus secured. True health and vigor must exist before a hearty participation can be had in such sports. But a helpful participation can be had on a small physical capital. That effeminacy which dreads the bracing, highly oxygenized atmosphere of midwinter is not conducive to manly strength. On the other hand, there is a recklessness of exposure which is mistaken



*Schell & Nagam*

WINTER JOYS.



for manliness. This is equally undesirable. It will break one's constitution, and between a good constitution broken and one never strong there is but little choice. Wise care blended with hearty earnestness should rule our winter enjoyments. And a kindly consideration for less favored ones should never be neglected. Many need our help, and should have it freely while we ourselves rejoice.

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THE ROSE.

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JAMES RUSSELL LOWELL.

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I.

**I**n his tower sat the poet  
 Gazing on the roaring sea,  
 "Take this rose," he sighed, "and  
 throw it  
 Where there's none that loveth  
 me.  
 On the rock the billow bursteth,  
 And sinks back into the seas,  
 But in vain my spirit thirsteth  
 So to burst and be at ease.

Take, O sea! the tender blossom  
 That hath lain against my breast;  
 On thy black and angry bosom  
 It will find a surer rest,  
 Life is vain, and love is hollow,  
 Ugly death stands there behind,

Hate, and scorn, and hunger follow  
 Him that toileth for his kind."

Forth into the night he hurled it,  
 And with bitter smile did mark  
 How the surly tempest whirled it  
 Swift into the hungry dark.  
 Foam and spray drive back to leeward,  
 And the gale, with dreary moan,  
 Drifts the helpless blossom seaward,  
 Through the breaking, all alone.

II.

Stands a maiden, on the morrow,  
 Musing by the wave-beat strand,  
 Half in hope, and half in sorrow  
 Tracing words upon the sand:  
 "Shall I ever then behold him  
 Who hath been my life so long,—  
 Ever to this sick heart fold him,—  
 Be the spirit of his song?"



"Touch not, sea, the blessed letters  
 I have traced upon thy shore,  
 Spare his name whose spirit letters  
 Mine with love forever more!  
 Swells the tide and overflows it,  
 But with omen pure and meet.



Brings a little rose, and throws it  
Humbly at the maiden's feet.

Full of bliss she takes the token,  
And, upon her snowy breast,  
Soothes the ruffled petals broken  
With the ocean's fierce unrest.  
"Love is thine, O heart! and surely  
Peace shall also be thine own,  
For the heart that trusteth purely  
Never long can pine alone."

### III.

In his tower sits the poet,  
Busses new, and strange to him  
Fill his heart and overflow it  
With a wonder sweet and dim.

Up the beach the ocean slideth  
With a whisper of delight,  
And the moon in silence glideth,  
Through the peaceful blue of night.


Rippling o'er the poet's shoulder  
Flows a maiden's golden hair,  
Maiden lips, with love grown bolder,  
Kiss his moonlit forehead bare.  
"Life is joy, and love is power,  
Death all fetters doth unbind,  
Strength and wisdom only flower  
When we toil for all our kind.

Hope is truth, the future giveth  
More than present takes away,  
And the soul forever liveth  
Nearer God from day to day."  
Not a word the maiden muttered,  
Fullest hearts are slow to speak,  
But a withered rose-leaf fluttered  
Down upon the poet's cheek.



## THE LOST LOVE.

WILLIAM WORDSWORTH.


 HE dwelt among the untrodden ways  
Beside the springs of Dove,  
A maid whom there were none to praise  
And very few to love.

She lived unknown, and few could know  
When Lucy ceased to be,  
But she is in her grave, and O  
The difference to me!

*BUCK FANSHAW'S FUNERAL.*

S. L. CLEMENS.

**T**HERE was a grand time over Buck Fanshaw when he died. He was a representative citizen. On the inquest it was shown that, in the delirium of a wasting typhoid fever he had taken arsenic, shot himself through the body, cut his throat, and jumped out of a four-story window and broken his neck, and, after due deliberation, the jury, sad and tearful, but with intelligence unblinded by its sorrow, brought in a verdict of "death by the visitation of Providence." What could the world do without juries!

Profligious preparations were made for the funeral. All the vehicles in town were hired, all the saloons were put in mourning, all the municipal and fire-company flags were hung at half-mast and all the firemen ordered to muster in uniform, and bring their machines duly draped in black.

Regretful resolutions were passed and various committees appointed; among others, a committee of one was deputed to call on the minister—a fragile, gentle, spiritual new fledgling from an eastern theological seminary, and as yet unacquainted with the ways of the mines. The committee-man, "Scotty" Briggs, made his visit.

Being admitted to his presence, he sat down before the clergyman, placed his fire-hat on an unfinished manuscript sermon under the minister's nose, took from it a red silk handkerchief, wiped his brow, and heaved a sigh of dismal impressiveness, explanatory of his business. He choked and even shed tears, but with an effort he mastered his voice, and said, in lugubrious tones:

"Are you the duck that runs the gospel-mill next door?"

"Am I the —pardon me, I believe I do not understand."

With another sigh and a half sob, Scotty rejoined:

"Why you see we are in a bit of trouble, and the boys thought maybe you'd give us a lift, if we'd tackle you, that is, if I've got the rights of it, and you're the head clerk of the doxology works next door."

"I am the shepherd in charge of the flock whose fold is next door."

"The which?"

"The spiritual adviser of the little company of believers whose sanctuary adjoins these premises."

Scotty scratched his head, reflected a moment, and then said:

"You ruther hold over me, pard. I reckon I can't call that card. Ante and pass the buck."

"How? I beg your pardon. What did I understand you to say?"

"Well, you've ruther got the bulge on me. Or maybe we've both got the bulge, somehow. You don't smoke me and I don't smoke you. You see one of the boys has passed in his checks, and we want to give him a good send off, and so the thing I'm on now is to roust out somebody to jerk a little chin-music for us, and waltz him through handsome."

"My friend, I seem to grow more and more bewildered. Your observations are wholly incomprehensible to me. Can you not simplify them some way? At first I thought perhaps I understood you, but I grope now. Would it not expedite matters if you restricted yourself to the categorical statements of fact unincumbered with obstructing accumulations of metaphor and allegory?"

Another pause and more reflection. Then Scotty said: "I'll have to pass, I judge."

"How?"

"You've raised me out, pard."

"I still fail to catch your meaning."

"Why, that last lead of your'n is too many for me—that's the idea. I can't neither trump nor follow suit."

The clergyman sank back in his chair perplexed. Scotty leaned his head on his hand, and gave himself up to reflection. Presently his face came up, sorrowful, but confident.

"I've got it now, so's you can savvy," said he. "What we want is a gospel-sharp. See?"

"A what?"

"Gospel-sharp. Parson."

"Oh! Why did you not say so before? I am a clergyman—a parson."

"Now you talk! You see my blind, and straddle it like a man. Put it there!"—extending a brawny paw, which closed over the minister's small hand and gave it a shake indicative of fraternal sympathy and fervent gratification.

"Take him all round, pard, there never was a bullier man in the mines. No man ever know'd Buck Fanshaw to go back on a friend. But it's all up, you know; it's all up. It ain't no use. They've scooped him!"

"Scooped him?"

"Yes—death has. Well, well, well, we've got to give him up. Yes, indeed. It's a kind of a hard world after all, ain't it? But, pard, he was



a rustler. You ought to seen him get started once. He was a bully boy with a glass eye! Just spit in his face, and give him room according to his strength, and it was just beautiful to see him peel and go in. He was the worst son of a thief that ever draw'd breath. Pard, he was on it. He was on it bigger than an injun!"

"On it? On what?"

"On the shoot. On the shoulder. On the fight. Understand? *He* didn't give a continental—for *anybody*. *By* your pardon, friend, for coming so near saying a cuss word—but you see I'm on an awful strain in this palaver, on account of having to cramp down and draw everything so mild. But we've got to give him up. There ain't any getting around that, I don't reckon. Now if we can get you to help plant him—"

"Preach the funeral discourse? Assist at the obsequies?"

"Obs'quies is good. Yes. That's it; that's our little game. We are going to get up the thing regardless, you know. He was always nifty himself, and so you bet you his funeral ain't going to be no slouch; solid silver door-plate on his coffin, six plumes on the hearse, and a nigger on the box, with a biled shirt and a plug hat on—how's that for high? And we'll take care of *you*, pard. We'll fix you all right. There will be a kerriage for you; and whatever you want you just 'scape out, and we'll tend to it. We've got a shebang fixed up for you to stand behind in No. 1's house, and don't you be afraid. Just go in and toot your horn, if you don't sell a clam. Put Buck through as bully as you can, pard, for anybody that know'd him will tell you that he was one of the whitest men that was ever in the mines. You can't draw it too strong to do him justice. Here once when the Micks got to throwing stones through the Methodist Sunday-school windows, Buck Fanshaw, all of his own notion, shut up his saloon, and took a couple of six-shooters and mounted guard over the Sunday-school. Says he, 'No Irish need apply.' And they didn't. He was the bulliest man in the mountains, pard: he could run faster, jump higher, hit harder, and hold more tangle-foot whiskey without spilling it than any man in seventeen counties. Put that in, pard: it'll please the boys more than anything you could say. And you can say, pard, that he never shook his mother."

"Never shook his mother?"

"That's it—any of the boys will tell you so."

"Well, but why *should* he shake her?"

"That's what I say—but some people does."

"Not people of any repute?"

"Well, some that averages pretty so-so."

“In my opinion a man that would offer personal violence to his mother, ought to—”

“Cheese it, pard; you’ve banked your ball clean outside the string. What I was a-drivin’ at was that he never *throwed off* on his mother—don’t you see? No indeedy! He give her a house to live in, and town lots, and plenty of money; and he looked after her and took care of her all the time; and when she was down with the small-pox, I’m cuss’d if he didn’t set up nights and nuss her himself! *Bay* your pardon for saying it, but it hopped out too quick for yours truly. You’ve treated me like a gentleman, and I ain’t the man to hurt your feelings intentional. I think you’re white. I think you’re a square man, pard. I like you, and I’ll lick any man that don’t. I’ll lick him till he can’t tell himself from a last year’s corpse. Put it there!”

[Another fraternal handshake—and exit.]

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### THE HOUR OF DEATH.

MRS. F. HEMANS.

**L**EAVES have their time to fall,  
And flowers to wither at the north  
wind’s breath,  
And stars to set—but all,  
Thou hast all seasons for thine own,  
oh Death!

Day is for mortal care,  
Eye for glad meetings round the joyous hearth,  
Night for the dreams of sleep, the voice of  
prayer—  
But all for Thee, thou mightiest of the earth.

The banquet hath its hour,  
It’s feverish hour of mirth, and song, and wine,  
There comes a day for griefs o’erwhelming  
power,  
A time for softer tears—but all are thine

Youth and the opening rose  
May look like things too glorious for decay,  
And smile at thee—but thou art not of  
those  
That wait the ripened bloom to seize their  
prey.

Leaves have their time to fall,  
And flowers to wither at the north wind’s  
breath,  
And stars to set—but all,  
Thou hast all seasons for thine own, oh Death!

We know when moons shall wane,  
When summer-birds from far shall cross the  
sea,  
When autumn’s hue shall tinge the golden  
grain—  
But who shall teach us when to look for  
thee?

Is it when Spring’s first gale  
Comes forth to whisper where the violets  
lie?  
Is it when roses in our paths grow pale?  
They have *one* season—*all* are ours to die!

Thou art where billows foam,  
Thou art where music melts upon the air;  
Thou art around us in our peaceful home  
And the world calls us forth—and thou art  
there.

Thou art where friend meets friend,  
Beneath the shadow of the elm to rest—  
Thou art where foe meets foe, and trumpets  
    rend  
The skies, and swords beat down the princely  
    crest.

Leaves have their time to fall,  
And flowers to wither at the north wind's  
    breath,  
And stars to set—but all,  
Thou hast all seasons for thine own oh  
    Death!

*ANSWER "TO THE HOUR OF DEATH."*

MRS. CORNWALL BARON WILSON.



**A**RUE, all we know must die,  
Though none can tell the exact ap-  
pointed hour;  
Nor should it cost the virtuous heart  
a sigh,  
Whether death doth crush the oak, or  
nip the opening flower.

The Christian is prepared,  
Though others tremble at the hour of gloom!  
His soul is always ready on his guard;  
His lamps are lighted 'gainst the bridegroom  
come.

It matters not the time  
When we shall end our pilgrimage below;  
Whether in youth's bright morn, or man-  
hood's prime,  
Or when the frost of age has whitened o'er  
our brow.

The child has blossomed fair,  
And looked so lovely on its mother's breast,

The source of many a hope and many a  
prayer,  
Why murmur that it sleeps when all at rest  
may rest?

Snatched from a world of woe,  
Where they must suffer most who longest  
dwell,

It vanished like a flake of early snow,  
That melts into the sea, pure as from heaven  
it fell.

The youth whose pulse beats high,  
Eager through glory's brilliant course to run,  
Why should we shed a tear or breathe a  
sigh,

That the bright goal is gained—the prize thus  
early won!

Yes! all we know must die,  
Since none can tell the exact appointed hour  
Why need it cost the virtuous heart a sigh  
Whether death doth crush the oak, or nip the  
opening flower?

*GRANDMOTHER'S SPECTACLES.*

T. DE WITT TALMAGE.



**B**UT sometimes these optical instruments get old and dim. Grand-  
mother's pair had done good work in their day. They were large  
and round, so that when she saw a thing she saw it. There was  
a crack across the upper part of the glass, for many a baby had  
made them a plaything, and all the grandchildren had at some  
time tried them on. They had sometimes been so dimmed with tears that

she had to take them off and wipe them on her apron before she could see through them at all. Her "second-sight" had now come, and she would often let her glasses slip down, and then look over the top of them while she read. Grandmother was pleased at this return of her vision. Getting



along so well without them, she often lost her spectacles. Sometimes they would lie for weeks untouched on the shelf in the red morocco case, the flap unlifted. She could now look off upon the hills, which for thirty years she had not been able to see from the piazza. Those were mistaken who thought she had no poetry in her soul. You could see it in the way she

put her hand under the chin of a primrose, or cultured the geranium. Sitting on the piazza one evening, in her rocking-chair, she saw a ladder of cloud set up against the sky, and thought how easy it would be for a spirit to climb it. She saw in the deep glow of the sunset a chariot of fire, drawn by horses of fire, and wondered who rode in it. She saw a vapor floating thinly away, as though it were a wing ascending, and grandmother muttered in a low tone: "A vapor that appeareth for a little season, and then vanisheth away." She saw a hill higher than any she had ever seen before on the horizon, and on the top of it a king's castle. The motion of the rocking-chair became slighter and slighter, until it stopped. The spectacles fell out of her lap. A child, hearing it, ran to pick them up, and cried: "Grandmother, what is the matter?" She answered not. She never spake again. Second-sight had come! Her vision had grown better and better. What she could not see now was not worth seeing. Not now *through a glass darkly!* Grandmother had no more need of spectacles!

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THE OLD VILLAGE CHOIR.

BENJAMIN F. TAYLOR

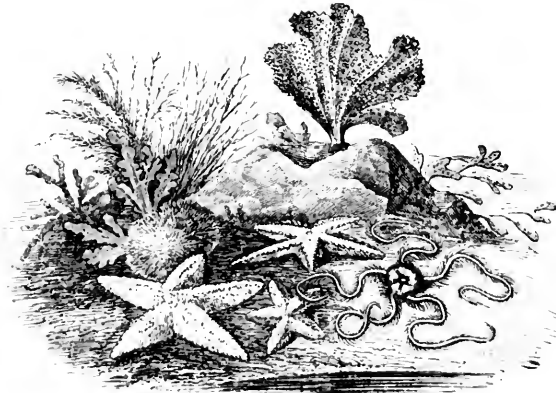


<p>HAVE fancied sometimes the Bethel- bent beam That trembled to earth in the patri- arch's dream, Was a ladder of song in that wilder- ness rest, From the pillow of stone to the blue of the Blest, And the angels descending to dwell with us here, "Old Hundred" and "Corinth," and "China" and "Mear," All the hearts are not dead nor under the sod, That these breaths can blow open to heaven and God. Ah, "Silver Street" flows by a bright shining road— Oh, not to the hymns that in harmony flowed, But the sweet human psalms of the old- fashioned choir, To the girl that sang alto, the girl that sang air.</p>	<p>"Let us sing to God's praise!" the minister said: All the psalm books at once fluttered open at "York." Sunned their long-dotted wings in the words that he read, While the leader leaped into the tune just ahead, And politely picked up the key-note with a fork, And the vicious old viol went growling along At the heels of the girls in the rear of the song.  Oh, I need not a wing:—bid no geni come With a wonderful web from Arabian loom. To bear me again up the river of Time, When the world was in rhythm and life was its rhyme, And the stream of the years flowed so noise- less and narrow That across it there floated the song of a sparrow;</p>
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For a sprig of green caraway carries me  
there,  
To the old village church and the old village  
choir,  
Where clear of the floor my feet slowly  
swung  
And timed the sweet pulse of the praise that  
they sung,  
Till the glory aslant from the afternoon sun  
Seemed the rafters of gold in God's temple  
begun!

You may smile at the nasals of old Deacon  
Brown,  
Who followed by scent till he ran the tune  
down,

And dear sister Green, with more goodness  
than grace,  
Rose and fell on the tunes as she stood in her  
place,  
And where "Coronation" exultantly flows  
Tried to reach the high notes on the tips of  
her toes!  
To the land of the leal they have gone with  
their song,  
Where the choir and the chorus together be-  
long.  
Oh! be lifted, ye gates! Let us hear them  
again,  
Blessed song' Blessed singers! forever,  
Amen!



### THE CORAL GROVE.

JAMES G. PERCIVAL.

**D**EEP in the waves is a coral grove,  
Where the purple mullet, and gold  
fish rove,  
Where the sea flower spreads its  
leaves of blue  
That never are wet with falling dew,  
But in bright and changeful beauty  
shine

Far down in the green and glassy brine  
The floor is of sand, like the mountain drift,  
And the pearl shells spangle the flinty snow,

From coral rocks the sea plants lift  
Their boughs, where the tubes and billows  
flow;  
The water is calm and still below,  
For the wind and waves are absent there,  
And the sands are bright, as the stars that  
glow

In the motionless fields of upper air  
There, with its waving blade of green,  
The sea flag streams through the silent water,  
And the crimson leaf of the dulse is seen



Many a han'some offer I had from likely men.

And nobody ever hinted that I was a burden then.

And when to John I was married, sure he was good and smart.

But he and all the neighbors would own I done my part:

For life was all before me, an' I was young an' strong.

And I worked the best that I could in tryin' to get along.

And when, exceptin' Charley, they'd left us there alone,

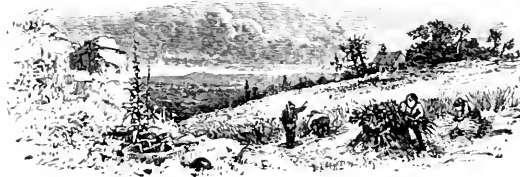
When John he nearer an' nearer come, an' dearer seemed to be,

The Lord of Hosts he come one day an' took him away from me.

Still I was bound to struggle, an' never to cringe or fall—

Still I worked for Charlie, for Charlie was now my all;

And Charlie was pretty good to me, with scarce a word or frown.



And so we worked together: and life was hard but gay.

With now and then a baby, for to cheer us on our way;

Till we had had a dozen, an' all growed clean an' neat.

An' went to school like others, an' had enough to eat.

So we worked for the childr'n, and raised em every one;

Worked for 'em summer and winter, just as we ought to've done;

Only perhaps we humored 'em, which some good folk condemn,

But every couple' childr'n's a heap the best to them.

Strange how much we think of our blessed little ones?

I'd have died for my daughters, I'd have died for my sons;

And God he made that rule of love, but when we're old and gray,

I've not, and it sometimes somehow fails to work the other way.

Strange in other things: when our boys an' girls was grown,

Till at last he went a courtin', and brought a wife from town.

She was somewhat dressy, an' hadn't a pleasant smile—

She was quite conceited, and carried a heap o' style;

But if ever I tried to be friends, I did with her, I know;

But she was hard and proud, an' I couldn't make it go.

She had an' edication, an' that was good for her;

But when she twitted me on mine 'twas carryin' things too far;

An' I told her once 'fore company (an' it almost made her sick),

That I never swallowed a grammar, or 'et a 'rithmetic.

So 'twas only a few days before the thing was done—

They was a family of themselves, and I another one.

And a very little cottage for one family will do,

But I have never seen a house that was big enough for two.



An' I never could speak to suit her, never  
could please her eye,  
An' it made me independent, an' then I  
didn't try ;  
But I was terribly staggered, an' felt it like  
a blow,  
When Charlie turned ag'in me, an' told me I  
could go.

I went to live with Susan, but Susan's house  
was small,  
And she was always a-hintin' how snug it  
was for us all ;  
And what with her husband's sisters, and  
what with her childr'n three,  
'Twas easy to discover that there wasn't  
room for me.

An' then I went to Thomas, the oldest son  
I've got,  
For Thomas' buildings'd cover the half of an  
acre lot ;  
But all the childr'n was on me—I couldn't  
stand their sauce—  
And Thomas said I needn't think I was  
comin' there to boss.

An' then, I wrote to Rebecca,—my girl who  
lives out West,  
And to Isaac, not far from her—some twenty  
miles at best ;  
An' one of 'em said 'twas too warm there,  
for any one so old,  
And t'other had an opinion the climate was  
too cold,

So they have shirked and slighted me, an'  
shifted me about—  
So they have well nigh soured me, an' worn  
my old heart out ;  
But still I've born up pretty well, an' wasn't  
much put down,  
Till Charlie went to the poor-master, an' put  
me on the town.

Over the hill to the poor-house—my childr'n  
dear, good-bye !  
Many a night I've watched you when only  
God was nigh ;  
And God'll judge between us ; but I will  
al'ays pray  
That you shall never suffer the half I do  
to-day.

OVER THE HILLS FROM THE POOR-HOUSE.

MAY MIGNONETTE.



OVER the hills to the poor-house sad  
paths have been made to-day,  
For sorrow is near, such as maketh  
the heads of the young turn  
gray,  
Causing the heart of the careless to  
throb with a fevered breath—  
The sorrow that leads to the chamber whose  
light has gone out in death,  
To Susan, Rebecca and Isaac, to Thomas and  
Charley, word sped  
That mother was ill and fast failing, perhaps  
when they heard might be dead ;  
But e'en while they wrote she was praying  
that some of her children might come,

To hear from her lips their last blessing before  
she should start for her home

To Susan, poor Susan ! how bitter the agony  
brought by the call,  
For deep in her heart for her mother wid-  
rooms had been left after all ;  
And now, that she thought, by her fireside  
one place had been vacant for years,—  
And while "o'er the hills" she was speeding  
her path might be traced by her tears.

Rebecca ! she heard not the tidings, but those  
who bent over her knew  
That led by the Angel of Death, near the  
waves of the river she drew ;

<p>Delirious, ever she told them her mother was cooling her head, While, weeping, they thought that ere morn- ing both mother and child might be dead, And, kneeling beside her, stern Isaac was quivering in aspen-like grief, While waves of sad mem'ry surged o'er him like billows of wind o'er the leaf; ' Too late," were the words that had humbled his cold, haughty pride to the dust, And Peace, with her olive-boughs laden, crowned loving forgiveness with trust. Bowed over his letters and papers, sat Thomas, his brow lined by thought, But little he heeded the markets or news of his gains that they brought; His lips grew as pale as his cheek, but new purpose seemed born in his eye, And Thomas went "over the hills," to the mother that shortly must die. To Charley, her youngest, her pride, came the mother's message that morn, And he was away "o'er the hills" ere the sunlight blushed over the corn; And, strangest of all, by his side, was the wife he had "brought from the town," And silently wept, while her tears strung with diamonds her plain mourning gown. For each had been thinking of late, how they missed the old mother's sweet smile, And wond'ring how they could have been so blind and unjust all that while; They thought of their harsh, cruel words, and longed to atone for the past,</p>	<p>When swift o'er the heart of vain dreams swept the presence of death's chilling blast. So into the chamber of death, one by one, these sad children had crept. As they, in their childhood, had done, when mother was tired and slept,— And peace, rich as then, came to each, as they drank in her blessing, so deep, That, breathing into her <i>life</i>, she fell back in her last blessed sleep. And when "o'er the hills from the poor house," that mother is tenderly borne, The life of her life, her loved children, tread softly, and silently mourn, For theirs is no rivulet sorrow, but deep as the ocean is deep, And into our lives, with sweet healing, the balm of their bruising may creep. For swift come the flashings of temper, and torrents of words come as swift, Till out 'mong the tide-waves of anger, how often we thoughtlessly drift! And heads that are gray with life's ashes, and feet that walk down 'mong the dead, We send "o'er the hills to the poor-house" for love, and, it may be, for bread. Oh! when shall we value the living while yet the keen sickle is stayed, Nor slight the wild flower in its blooming, till all its sweet life is decayed? Yet often the fragrance is <i>richest</i>, when poured from the bruised blossom's soul, And "over the hills from the poor-house" the rarest of melodies roll.</p>
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A PRAYER FOR MY LITTLE ONE.

EDGAR FAWCETT.

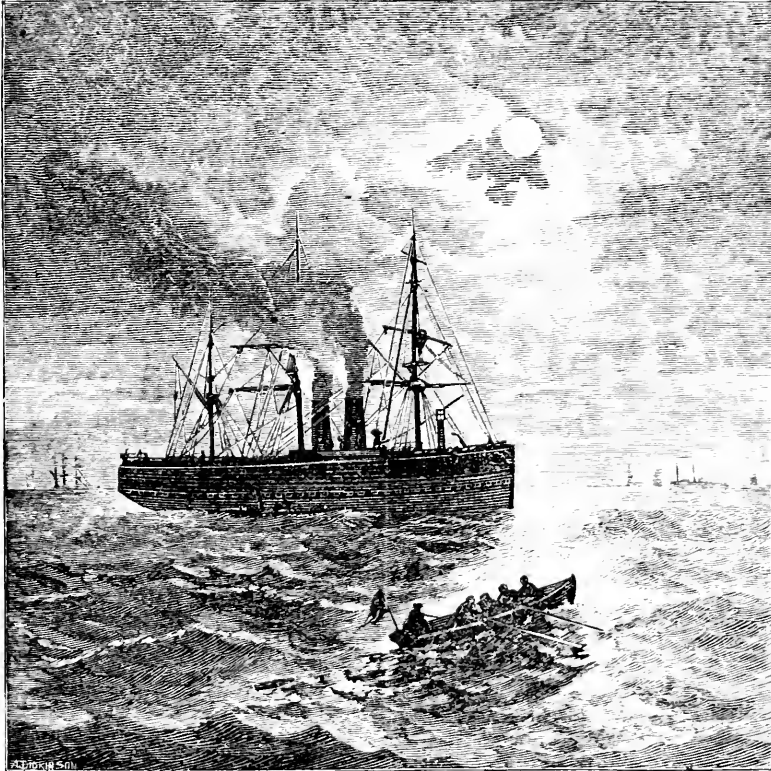


God bless my little one! How fair  
The mellow lamp-light gilds his  
hair,  
Lace on the cradle-pillow there,  
God bless my little one!

God guard my little one! To me  
Life, widowed of his life would be  
As sea sand widowed of the sea.  
God guard my little one!

Oh I love my little one! As clear  
Cool sun-hin holds the first green spear  
On April meadows, hold him dear.  
God love my little one!

When these fond lips are mute, and when  
I slumber, not to wake again,  
God bless—God guard—God love him then,  
My little one! Amen.



*LOSS OF THE ARCTIC.*

HENRY WARD BEECHER.

**I**T was autumn. Hundreds had wended their way from pilgrimages; from Rome and its treasures of dead art, and its glory of living nature; from the sides of the Switzer's mountains, and from the capitals of various nations,—all of them saying in their hearts, we will wait for the September gales to have done with their equinoctial fury, and then we will embark; we will slide across the appeased

ocean, and in the gorgeous month of October we will greet our longed-for native land, and our heart-loved homes.

And so the throng streamed along from Berlin, from Paris, from the Orient, converging upon London, still hastening toward the welcome ship, and narrowing every day the circle of engagements and preparations. They crowded aboard. Never had the Arctic borne such a host of passengers, nor passengers so nearly related to so many of us. The hour was come. The signal-ball fell at Greenwich. It was noon also at Liverpool. The anchors were weighed; the great hull swayed to the current; the national colors streamed abroad, as if themselves instinct with life and national sympathy. The bell strikes; the wheels revolve; the signal-gun beats its echoes in upon every structure along the shore, and the Arctic glides joyfully forth from the Mersey, and turns her prow to the winding channel, and begins her homeward run. The pilot stood at the wheel, and men saw him. Death sat upon the prow, and no eye beheld him. Whoever stood at the wheel in all the voyage, Death was the pilot that steered the craft, and none knew it. He neither revealed his presence nor whispered his errand.

And so hope was effulgent, and lithe gayety disported itself, and joy was with every guest. Amid all the inconveniences of the voyage, there was still that which hushed every murmur,—“Home is not far away.” And every morning it was still one night nearer home! Eight days had passed. They beheld that distant bank of mist that forever haunts the vast shallows of Newfoundland. Boldly they made it; and plunging in, its pliant wreaths wrapped them about. They shall never emerge. The last sunlight has flashed from that deck. The last voyage is done to ship and passengers. At noon there came noiselessly stealing from the north that fated instrument of destruction. In that mysterious shroud, that vast atmosphere of mist, both steamers were holding their way with rushing prow and roaring wheels, but invisible.

At a league's distance, unconscious; and at nearer approach, unwarned; within hail, and bearing right toward each other, unseen, unfelt, till in a moment more, emerging from the gray mists, the ill-omened *Vesta* dealt her deadly stroke to the Arctic. The death-blow was scarcely felt along the mighty hull. She neither reeled nor shivered. Neither commander nor officers deemed that they had suffered harm. Prompt upon humanity, the brave Luce (let his name be ever spoken with admiration and respect) ordered away his boat with the first officer to inquire if the stranger had suffered harm. As Gourley went over the ship's side, oh, that some good angel had called to the brave commander in the words of

Paul on a like occasion, "Except these abide in the ship, ye cannot be saved."

They departed, and with them the hope of the ship, for now the waters gaining upon the hold, and rising upon the fires, revealed the mortal blow. Oh, had now that stern, brave mate, Gourley, been on deck, whom the sailors were wont to mind,—had he stood to execute sufficiently the commander's will,—we may believe that we should not have had to blush for the cowardice and recreancy of the crew, nor weep for the untimely dead. But, apparently, each subordinate officer lost all presence of mind, then courage, and so *honor*. In a wild scramble, that ignoble mob of firemen, engineers, waiters, and crew, rushed for the boats, and abandoned the helpless women, children, and men, to the mercy of the deep! Four hours there were from the catastrophe of collision to the catastrophe of sinking!

Oh, what a burial was here! Not as when one is borne from his home, among weeping throngs, and gently carried to the green fields, and laid peacefully beneath the turf and flowers. No priest stood to pronounce a burial-service. It was an ocean grave. The mists alone shrouded the burial-place. No spade prepared the grave, nor sexton filled up the hollowed earth. Down, down they sank, and the quick returning waters smoothed out every ripple, and left the sea as if it had not been.

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DOROTHY SULLIVAN.

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"It is a wedding ring's pretty to wear,  
And a bride of all women is fair,  
But then there's no trusting  
    in men;  
And if I were a girl I'd have  
    lovers beware,  
They may court you to-day,  
    sweet as birds in the May,  
But to-morrow look out they'll be all flown  
    away."

Old Dolly Sullivan shook her gray head,  
Lovers were now the last thing she need  
    dread.

But you never can tell who has once been a  
    belle.

"Sweethearts! I've had 'em! I know 'em!"  
    she said.

"Just as long as your company's new,  
There is no one that's equal to you.

You then can have choice of the men,  
It's the black eyes to-day and to-morrow the  
    blue.

I once had a brocade for my wedding gown  
    made,

On the shelf of the store-room my wedding  
    cake laid,

Never that cake on the table was set,

Here I am, Dorothy Sullivan yet.

Let it go! Let it go! I am glad it was so;

Hardly earned lessons we're slow to forget.

"Could I keep all now that I know

With the face that I had long ago.

Ah! then I would pay back the men;

I would a small part of the debt that I owe,

For 't is little care they, spite the fine things  
    they say,

How a woman's heart aches, if they have  
    their own way.

Promises! little they keep men in awe  
Trust 'em! I'd sooner trust snow in a thaw,  
For they're easy to make; and more easy to  
break.

Keep'in 'em's something that never I saw.

"When you come to your own wedding  
morn,

Just to find you're a maid left forlorn,

Ah! then, where's your faith in the men?

When your wedding gown's on; and your  
bridegroom is gone,

You must take off that gown, and sit quietly  
down."

Old Dolly Sullivan shook her gray head.

"Children once burnt of the fire have a dread,  
Let your love stories be when you're talking  
to me,

Sweethearts! I've had 'em, I know 'em," she  
said.

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### THE EXECUTION OF MADAME ROLAND.

LAMARTINE.

46 **I** AM going to the guillotine," replied Madame Roland; "a few moments and I shall be there; but those who send me thither will follow me ere long. I go innocent, but they will come stained with blood, and you who applaud our execution will then applaud theirs with equal zeal." Sometimes she would turn away her head that she might not appear to hear the insults with which she was assailed, and would lean with almost filial tenderness over the aged partner of her execution. The poor old man wept bitterly, and she kindly and cheerfully encouraged him to bear up with firmness, and to suffer with resignation. She even tried to enliven the dreary journey they were performing together by little attempts at cheerfulness, and at length succeeded in winning a smile from her fellow-sufferer.

A colossal statue of liberty, composed of clay, like the liberty of the time, then stood in the middle of the Place de la Concorde, on the spot now occupied by the Obelisk; the scaffold was erected beside his statue. Upon arriving there, Madame Roland descended from the cart in which she had been conveyed. Just as the executioner had seized her arm to enable her to be the first to mount to the guillotine, she displayed an instance of that noble and tender consideration for others, which only a woman's heart could conceive, or put into practice at such a moment. "Stay!" said she, momentarily resisting the man's grasp. "I have only one favor to ask, and that is not for myself; I beseech you grant it me." Then, turning to the old man, she said, "Do you precede me to the scaffold; to see my blood flow would be making you suffer the bitterness of death twice over. I must spare you the pain of witnessing my punishment." The executioner allowed this arrangement to be made.

With what sensibility and firmness must the mind have been imbued which could, at such a time, forget its own sufferings, to think only of saving one pang to an unknown old man! and how clearly does this one little trait attest the heroic calmness with which this celebrated woman met her death! After the execution of Lamarche, which she witnessed without changing color, Madame Roland stepped lightly up to the scaffold, and, bowing before the statue of Liberty, as though to do homage to a power far whom she was about to die, exclaimed, "O Liberty! Liberty! how many crimes are committed in thy name!" She then resigned herself to the hands of the executioner, and in a few seconds her head fell into the basket placed to receive it.

THE BALD-HEADED TYRANT.

MARY E. VANDYKE.



O! the quietest home on earth had I,  
 No thought of trouble, no hint of  
 care;  
 Like a dream of pleasure the days  
 fled by,  
 And Peace had folded her pinions  
 there.  
 But one day there joined in our house-  
 hold band  
 A bald-headed tyrant from No-man's-land.

Oh, the despot came in the dead of night,  
 And no one ventured to ask him why;  
 Like slaves we trembled before his might,  
 Our hearts stood still when we heard him  
 cry;

For never a soul could his power withstand,  
 That bald-headed tyrant from No-man's-land.

He ordered us here, and he sent us there—  
 Though never a word could his small lips  
 speak—  
 With his toothless gums and his vacant stare,  
 And his helpless limbs so frail and weak,  
 Till I cried, in a voice of stern command,  
 "Go up, thou bald-head from No-man's-land."

But his abject slaves they turned on me:  
 Like the bears in Scripture, they'd rend me  
 there,

The while they worshiped with bended knee  
 The ruthless wretch with the missing hair,  
 For he rules them all with relentless hand,  
 This bald-headed tyrant from No-man's-land.



Then I searched for help in every clime,  
 For Peace had fled from my dwelling now  
 Till I finally thought of old Father Time,  
 And low before him I made my bow.  
 "Wilt thou deliver me out of his hand,  
 This bald-headed tyrant from No-man's  
 land."

Old Time he looked with a puzzled stare,  
 And a smile came over his features grim,  
 I'll take the tyrant under my care:  
 Watch what my hour-glass does to him  
 The veriest humbug that ever was planned.  
 Is this same bald head from No-man's-land!

Old Time is doing his work full well—  
 Much less of might does the tyrant wield;  
 But, ah! with sorrow my heart will swell  
 And sad tears fall as I see him yield.  
 Could I stay the touch of that shriveled  
 hand  
 I would keep the bald-head from No-man's-  
 land.

For the loss of peace I have ceased to care;  
 Like other vassals, I've learned, forsooth,  
 To love the wretch who forgot his hair,  
 And hurried along without a tooth.  
 And he rules me, too, with his tiny hand,  
 This bald-headed tyrant from No-man's-  
 land.

### THE GAMBLER'S WIFE.

REYNELL COATES.

**D**ARK is the night! How dark! No  
 light: no fire!  
 Cold, on the hearth, the last faint  
 sparks expire!  
 Shivering, she watches by the cradle-  
 side,  
 For him, who pledged her love—last year  
 a bride!

"Hark! 't is his footstep! No! 't is past!—  
 't is gone!"

Tick!—tick!—"How wearily the time crawls  
 on!  
 Why should he leave me thus?—He once  
 was kind!"

And I believed 't would last!—How mad!—  
 How blind!"

"Rest thee, my babe!—Rest on!—'Tis hun-  
 ger's cry!"  
 Sleep!—for there is no food!—the fount is dry!  
 Famine and cold their wearying work have  
 done.

My heart must break! And thou!" The  
 clock strikes one.

"Hush! 't is the dice-box! Yes! he's there!  
 he's there!"

For this!—for this he leaves me to despair!  
 Leaves love! leaves truth! his wife! his  
 child! for what?"

The wanton's smile! the villain and the  
 sot!

"Yet I'll not curse him! No! 't is all in  
 vain!"

'T is long to wait, but sure he'll come again  
 And I could starve, and bless him, but for *you*,  
 My child! his child! Oh, fiend!" The clock  
 strikes two.

"Hark! how the signboard creaks! The  
 blast howls by.  
 Moan! Moan! a dirge swells through the  
 cloudy sky!"

Ha! 't is his knock! he comes! he comes  
 once more!"

'Tis but the lattice flaps! Thy hope is o'er!

"Can he desert us thus? He knows I stay.  
 Night after night, in loneliness, to pray  
 For his return—and yet he sees no tear!  
 No! no! it cannot be! He will be here!"

"Nestle more closely, dear one, to my heart  
 Thou'rt cold! thou'rt freezing! But we will  
 not part!"

Husband!—I die!—Father!—It is not he!  
 O God! protect my child!" The clock strikes  
 three.

They're gone, they're gone! the glimmering  
 spark hath fled!

The wife and child are numbered with the  
 dead,

On the cold hearth, outstretched in solemn  
 rest.

The babe lay, frozen on its mother's breast.  
 The gambler came at last—but all was o'er—  
 Dread silence reigned around—the clock  
 struck four!



## TO A FRIEND IN AFFLICTION.

WILLIAM MUNFORD.



KNOW in grief like yours how more  
 than vain  
 All comfort to the stricken heart  
 appears;  
 And as the bursting cloud must spend  
 its rain,  
 So grief its tears.

I know that when your little darling's  
 form  
 Had freed the angel spirit fettered there,  
 You could not pierce beyond the breaking  
 storm,  
 In your despair.

You could not see the tender hand that  
 caught  
 Your little lamb, to shield him from all  
 harm;  
 You missed him from your own, but never  
 thought  
 Of Jesus' arm!

You only knew those precious eyes were  
 dim;  
 You only felt those tiny lips were cold;  
 You only clung to what remained of him  
 Beneath the mould.

But oh! young mother, look! the gate un-  
 bars!

And through the darkness, smiling from  
 the skies,  
 Are beaming on you, brighter than those  
 stars,  
 Your darling's eyes.

'Tis said that when the pastures down among  
 The Alpine hills have ceased to feed the  
 flocks,  
 And they must mount to where the grass is  
 young—  
 Far up the rocks,

The shepherd takes a little lamb at play,  
 And lifts him gently to his careful breast,  
 And, with its tender bleating, leads the way  
 For all the rest;

That quick the mother follows in the path,  
 Then others go, like men whose faith gives  
 hopes,  
 And soon the shepherd gathers all he  
 hath—  
 Far up the slopes.

And on those everlasting hills He feeds  
 The trusting fold in green that never  
 palls;  
 Look up! O see! your little darling leads,—  
 The Shepherd calls!

## WHERE SHALL THE BABY'S DIMPLE BE?

J. G. HOLLAND.



OVER the cradle the mother hung,  
 Softly cooing a slumber song,  
 And these were the simple words  
 she sung  
 All the evening long:

'Cheek or chin, or knuckle or knee,  
 Where shall the baby's dimple be?

Where shall the angel's finger rest  
 When he comes down to the baby's nest?  
 Where shall the angel's touch remain  
 When he awakens my baby again?  
 Still she bent and sang so low  
 A murmur into her music broke,  
 And she paused to hear, for she could but  
 know

The baby's angel spoke:  
 "Cheek or chin, or knuckle or knee,  
 Where shall the baby's dimple be?  
 Where shall my finger fall and rest  
 When I come down to the baby's nest?  
 Where shall my finger's touch remain  
 When I wake your babe again?"

Silent the mother sat and dwelt  
 Long on the sweet delay of choice,

And then by her baby's side she knelt  
 And sang with pleasant voice:

"Not on the limb, O angel dear!  
 For the charms with its youth will dis-  
 appear;  
 Not on the cheek shall the dimple be,  
 For the harboring smile will fade and flee;  
 But touch thou the chin with impress deep,  
 And my baby the angel's seal shall keep."

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### DEFENCE OF PRA DEL TOR.

J. A. WYLIE.

**N**EGOTIATIONS had been opened between the men of the Valleys and the Duke of Savoy, and as they were proceeding satisfactorily, the Vaudois were without suspicions of evil. This was the moment that La Trinita chose to attack them. He hastily assembled his troops, and on the night of the 16th of April he marched them against the Pra del Tor, hoping to enter it unopposed, and give the Vaudois "as sheep to the slaughter."

The snows around the Pra were beginning to burn in the light of the morning when the attention of the people, who had just ended their united worship, was attracted by unusual sounds which were heard to issue from the gorge that led into the valley. On the instant six brave mountaineers rushed to the gateway that opens from the gorge. The long file of La Trinita's soldiers was seen advancing two abreast, their helmets and cuirasses glittering in the light. The six Vaudois made their arrangements, and calmly waited till the enemy was near. The first two Vaudois, holding loaded muskets, knelt down. The second two stood erect ready to fire over the heads of the first two. The third two undertook the loading of the weapons as they were discharged. The invaders came on. As the first two of the enemy turned the rock they were shot down by the two foremost Vaudois. The next two of the attacking force fell in like manner by the shot of the Vaudois in the rear. The third rank of the enemy presented themselves only to be laid by the side of their comrades. In a few minutes a little heap of dead bodies blocked the pass, rendering impossible the advance of the accumulating file of the enemy in the chasm.

Meanwhile, other Vaudois climbed the mountains that overhung the

gorge in which the Piedmontese army was imprisoned. Tearing up the great stones with which the hill-side was strewn, the Vaudois sent them



rolling down upon the host. Unable to advance from the wall of dead in front, and unable to flee from the ever accumulating masses behind, the

soldiers were crushed in dozens by the falling rocks. Panic set in; and famine in such a position was dreadful. Wedged together on the narrow ledge, with a murderous rain of rocks falling on them, their struggles to escape was frightful. They jostled one another, and trod each other under foot, while vast numbers fell over the precipice, and were dashed on the rocks or drowned in the torrent.

When those at the entrance of the valley who were watching the result saw the crystal of the Angrogna begin about midday to be changed into blood, "Ah!" said they, "the Pra del Tor has been taken; La Trinita has triumphed; then flows the blood of the Vaudois." And, indeed, the Count on beginning his march that morning is said to have boasted that by noon the torrent of the Angrogna would be seen to change color; and so in truth it did. Instead of a pellucid stream, rolling along on a white gravelly bed, which is its usual appearance at the mouth of the valley, it was now deeply dyed from recent slaughter. But when the few who had escaped the catastrophe returned to tell what had that day passed within the defiles of the Angrogna, it was seen that it was not the blood of the Vaudois, but the blood of the ruthless invaders, which dyed the waters of the Angrogna. The Count withdrew on that same night, to return no more to the Valley.

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### THE CHILDREN'S CHURCH.

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TRANSLATED FROM THE GERMAN OF PAUL GEROT.

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<p><b>T</b>HE bells of the church are ringing,  Papa and mamma are both gone;  And three little children sit singing  Together this still Sunday morn.</p> <p>While the bells toll away in the steeple,  Though too small to sit still in a pew,  These busy, religious small people  Determined to have their church too.</p> <p>So as free as the birds or the breezes  By which their fair ringlets are fanned,  Each rogue sings away as he pleases,  With book upside down in his hand</p> <p>Their hymn has no sense in its letter,  Their music no rhythm nor tune,  Our worship perhaps may be better,  But <i>their</i> reaches God quite as soon</p>	<p>Their angels stand close to the Father,  His Heaven is made bright by these  flowers;  And the dear God above us would rather  Hear praise from their lips than from ours.</p> <p>Sing on, little children, your voices  Fill the air with contentment and love;  All nature around you rejoices  And the birds warble sweetly above.</p> <p>Sing on, for the proudest orations,  The liturgies sacred and long,  The anthems and worship of nations  Are poor, to your innocent song.</p> <p>Sing on, our devotion is colder,  Though wisely our prayers may be planned,  For often we, too, who are older,  Hold <i>our</i> book the wrong way in our hand.</p>
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Sing on : our harmonic inventions  
 We study with labor and pain ,  
 Yet often our angry contentions  
 Take the harmony out of our strain.

Sing on . all our struggle and battle,  
 Our cry, when most deep and sincere—  
 What are they ? a child's simple prattle,  
 A breath on the Infinite ear

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THE CHAMBER OVER THE GATE.

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H. W. LONGFELLOW.

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**I**s it so far from thee  
 Thou canst no longer see,  
 In the Chamber over the Gate,



That old man desolate,  
 Weeping and waiting sore  
 For his son, who is no more ?  
 O Absalom, my son.

Is it so long ago  
 That cry of human woe  
 From the walled city came,  
 Calling on his dear name,  
 That it has died away  
 In the distance of to-day ?  
 O Absalom, my son !

There is no far or near,  
 There is neither there nor here,  
 There is neither soon nor late,  
 In that Chamber over the Gate,

Nor any long ago  
 To that cry of human woe,  
 O Absalom, my son !

From the ages that are past  
 The voice sounds like a blast,  
 Over seas that wreck and drown,  
 Over tumult of traffic and town,  
 And for ages yet to be  
 Come the echoes back to me,  
 O Absalom, my son !

Somewhere, at every hour,  
 The watchman on the tower  
 Looks forth, and sees the fleet  
 Approach of the hurrying feet  
 Of messengers, that bear  
 The tidings of despair.  
 O Absalom, my son !

He goes forth from the door,  
 Who shall return no more.  
 With him our joy departs,  
 The light goes out in our hearts ;  
 In the Chamber over the Gate  
 We sit disconsolate.  
 O Absalom, my son !

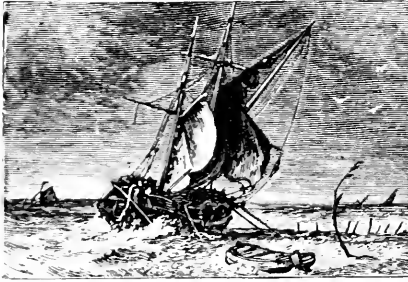
That 'tis a common grief  
 Bringeth but slight relief,  
 Ours is the bitterest loss,  
 Ours is the heaviest cross,  
 And forever that cry will be,  
 " Would God I had died for thee,  
 O Absalom, my son ! "

*GOD IN THE SEAS.*

WILLIAM CULLEN BRYANT.



THESE restless surges eat away the  
shores [plain  
Of earth's old continents; the fertile



Welters in shallows, headlands crumble down,

And the tide drifts the sea-sand in the streets  
Of the drowned city. Thou, meanwhile,  
afar

In the green chambers of the middle sea,  
Where broadest spread the waters and the  
line

Sinks deepest, while no eye beholds thy  
work,

Creator! thou dost teach the coral worm  
To lay his mighty reefs. From age to age,  
He builds beneath the waters, till, at last,  
His bulwarks overtop the brine, and check  
The long wave rolling from the southern  
pole

To break upon Japan.

*THE EGGS AND THE HORSES.*

A MATRIMONIAL EPIC.



JOHN Dobbins was so captivated  
By Mary Trueman's fortune, face  
and cap.

(With near two thousand pounds the  
hook was baited.)

That in he popped to matrimony's  
trap.

One small ingredient towards happiness,

It seems, ne'er occupied a single thought:

For his accomplished bride

Appearing well supplied

With the three charms of riches, beauty,  
drest;

He did not, as he ought,

Think of aught else—so no inquiry made he  
As to the temper of the lady.

And here was certainly a great omission:

None should accept of Hymen's gentle fet-  
ter,

"For worse or better,"

Whatever be their prospect or condition,

Without acquaintance with each other's  
nature;

For many a mild and gentle creature  
Of charming disposition.

Alas! by thoughtless marriage has de-  
stroyed it.

So take advice; let girls dress e'er so  
tastily,

Don't enter into wedlock hastily

Unless you can't avoid it

Week followed week and, it must be confess'd  
The bridegroom and the bride had both been  
blest;

Month after month had languidly transpired  
Both parties became tired:

Year after year dragged on;

Their happiness was gone.

Ah! foolish pair!

"Bear and forbear,"

Should be the rule for married folks to take,  
 But blind mankind (poor discontented  
 elves!)  
 Too often make  
 The misery of themselves.

At length the husband said "This will not do!  
 Mary, I never will be ruled by you:  
 So, wife, d'ye see?  
 To live together as we can't agree,  
 Suppose we part!"  
 With woman's pride,  
 Mary replied,  
 "With all my heart!"

John Dobbins then to Mary's father goes  
 And gives the list of his imagined woes.  
 "Dear son-in-law!" the father said, "I see  
 All is quite true that you've been telling me;  
 Yet there in marriage is such strange fatality,  
 That when as much of life  
 You will have seen  
 As it has been  
 My lot to see, I think you'll own your wife  
 As good or better than the generality.

"An interest in your case I really take,  
 And therefore gladly this agreement make:  
 An hundred eggs within this basket lie,  
 With which your luck to-morrow you shall  
 try;  
 Also my five best horses with my cart;  
 And from the farm at dawn you shall depart.  
 All round the country go,  
 And be particular, I beg;  
 Where husbands rule, a horse bestow,  
 But where the wives, an egg.  
 And if the horses go before the eggs,  
 I'll ease you of your wife,—I will—I fegs!"

Away the married man departed,  
 Brisk and light-hearted;  
 Not doubting that, of course,  
 The first five houses each would take a horse.  
 At the first house he knocked,  
 He felt a little shocked  
 To hear a female voice, with angry roar,  
 Scream out,—Hullo!  
 "Who's there below?"

"Why, husband, are you deaf? Go to the  
 door,

See who it is, I beg."  
 Our poor friend John  
 Trudged quickly on,  
 But first laid at the door an egg.

I will not, all his journey through,  
 The discontented traveler pursue;  
 Suffice it here to say  
 That when his first day's task was nearly  
 done,  
 He'd seen an hundred husbands, minus one,  
 And eggs just ninety-nine had given away.  
 "Ha, here's a house where he I seek must  
 dwell,"  
 At length cried John; "I'll go and ring the  
 bell."

The servant came,—John asked him, "Pray,  
 Friend, is your master in the way?"  
 "No," said the man, with smiling phiz,  
 "My master is not, but my mistress is;  
 Walk in that parlor, sir, my lady's in it;  
 Master will be himself there in a minute."  
 The lady said her husband then was dressing,  
 And, if his business was not very pressing,  
 She would prefer that he should wait until  
 His toilet was completed;  
 Adding, "Pray, sir, be seated."  
 "Madam, I will,"

Said John, with great politeness; "but I own  
 That you alone  
 Can tell me all I wish to know;  
 Will you do so?  
 Pardon my rudeness.  
 And just have the goodness  
 (A wager to decide) to tell me—who—  
 Who governs in this house,—your spouse or  
 you?"

"Sir," said the lady with a doubting nod,  
 "Your question's very odd;  
 But as I think none ought to be  
 Ashamed to do their duty (do you see?)  
 On that account I scruple not to say  
 It always is my pleasure to obey.  
 But here's my husband (always sad without  
 me);  
 Take not my word, but ask him, if you  
 doubt me."

"Sir," said the husband "it is most true;  
 I promise you,

A more obedient, kind, and gentle woman  
Does not exist."

"Give me your fist,"

Said John, and, as the case is something  
more than common,

Allow me to present you with a beast  
Worth fifty guineas at the very least.

"There's Smiler, Sir, a beauty, you must own,

There's Prince that handsome black,  
Ball the gray mare, and Saladin the roan,  
Beside old Dun;

Come, Sir, choose one;  
But take advice from me,  
Let Prince be he;

Why, Sir, you'll look the hero on his back."

"I'll take the black, and thank you, too."

"Nay, husband, that will never do;  
You know you've often heard me say  
How much I long to have a gray;

And this one will exactly do for me."

"No, no," said he,

"Friend, take the four others back,  
And only leave the black."

"Nay, husband, I declare  
I must have the gray mare:"

Adding (with gentle force),

"The gray mare is, I'm sure, the better horse"

"Well, if it must be so,—good Sir,

The gray mare *we* prefer;

So we accept your gift." John made a feg.

"Allow me to present you with an egg;

'Tis my last egg remaining,

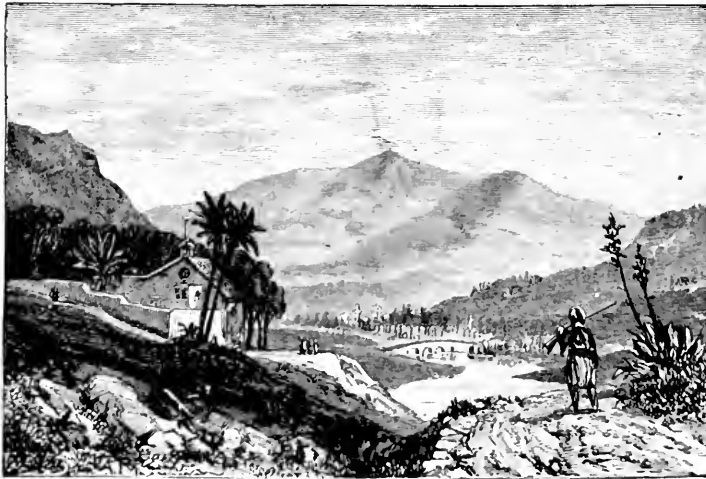
The cause of my regaining,

I trust the fond affection of my wife,

Whom I will love the better of my life.

"Home to content has her kind father  
brought me;

I thank him for the lesson he has taught me"



RAMBLINGS IN GREECE.

ROBERT W. RAYMOND.

IN Perseus's ancient fane I trod,  
And mused on those strange men of old,  
Whose dark religion could unfold  
So many gods, and yet no God.

Did they to human feelings own,  
And had they human souls indeed,  
Or did the sternness of their creed  
Frown their faint spirits into stone?



The southern breezes fan my face;—  
I hear the hum of bees arise,  
And lizards dart, with mystic eyes  
That shrine the secret of the place!

These silent columns speak of dread;  
Of lonely worship without love;  
And yet the warm, deep heaven above  
Whispers a softer tale instead!

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*THE BEAUTY OF YOUTH.*

---

THEODORE PARKER.

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**H**OW beautiful is youth,—early manhood, early womanhood,—how wonderfully fair! What freshness of life, cleanness of blood, purity of breath! What hopes! There is nothing too much for the young maid or man to put into their dream, and in their prayer to hope to put in their day. O young men and women! there is no picture of ideal excellence of manhood and womanhood that I ever draw that seems too high, too beautiful for young hearts.

I love to look on these young faces, and see the firstlings of a young man's beard, and the maidenly bloom blushing over the girl's fair cheek. I love to see the pure eyes beaming with joy and goodness, to see the unconscious joy of such young souls, impatient of restraint, and longing for the heaven which we fashion here.

So have I seen in early May, among the New England hills, the morning springing in the sky, and gradually thinning out the stars that hedge about the cradle of day; and all cool and fresh and lustrous came the morning light, and a few birds commenced their songs, prophets of very many more; and ere the sun was fairly up, you saw the pinky buds upon the apple trees, and scented the violets in the morning air, and thought of what a fresh and lordly day was coming up the eastern sky.

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*OUT OF THE OLD HOUSE, NANCY.*

---

WILL M. CARLETON.

---

**O**UT of the old house Nancy—moved up  
into the new;  
All the hurry and worry are just as  
good as through;  
Only a bounden duty remains for you  
and I,  
And that's to stand on the door-step  
here and bid the old house good-bye.

What a shell we've lived in these nineteen-  
twenty years!  
Wonder it hadn't smashed in and tumbled  
about our ears;  
Wonder it stuck together and answered till  
to-day,  
But every individual log was put up here to  
stay.

Yes, a deal has happened to make this old  
house dear.  
Christ-nin's, funerals, weddin's—what haven't  
we had here?  
Not a log in this old buildin' but its memo-  
ries has got—  
And not a nail in this old floor but touches  
a tender spot.

Here the old house will stand, but not as it  
stood before;  
Winds will whistle through it and rains will  
flood the floor;  
And over the hearth once blazing, the snow  
drifts oft will pile,  
And the old thing will seem to be a mournin'  
all the while.



Out of the old house, Nancy—motel up into  
the new;  
All the hurry and worry is just a good as  
the wind;  
But I'll tell you a thing right here, that I ain't  
a hand to say  
The best possum thing in the old house—we  
never can take away

Fare you well old house—you're nought that  
can feel or see,  
But you seem like a human being—a dear  
old friend to me;  
And we never will have a better home, if my  
opinion stands,  
Until we commence a keepin' house in the  
"house not made with hands?"

## THE MAPLE-TREE.



WHEN on the world's first harvest-day,  
The forest trees before the Lord  
Laid down their autumn offerings  
Of fruit, in golden sunshine stored,

The Maple only, of them all,  
Before the world's great harvest  
King

With empty hands and silent stood—  
She had no offering to bring

For in the early summer time,  
While other trees laid by their board,  
The Maple winged her fruit with love,  
And sent it daily to the Lord.

There ran through all the leafy wood  
A murmur and a scornful smile  
But silent still the Maple stood,  
And looked unmoved to God the while.

And then, while fell on earth a hush  
So great it seemed like death to be,  
From his white throne the mighty Lord  
Stooped down and kissed the Maple-tree.

At that swift kiss there sudden thrilled  
In every nerve, through every vein  
An ecstasy of joy so great  
It seemed almost akin to pain.

And there before the forest trees,  
Blushing and pale by turns she stood;  
In every leaf, now red and gold,  
Transfigured by the kiss of God.

And still when comes the autumn time,  
And on the hills the harvest lies,  
Blushing the Maple-tree recalls  
Her life's one beautiful surprise.

## THE CRY OF THE CHILDREN.

ELIZABETH BARRETT BROWNING.



DO ye hear the children weeping, O  
my brothers,  
Ere the sorrow comes with years?  
They are leaning their young heads  
against their mothers,—  
And that cannot stop their tears.  
The young lambs are bleating in the  
meadows,  
The young birds are chirping in the nest,  
The young fawns are playing with the sha-  
dows,  
The young flowers are blowing toward  
the west—  
But the young, young children, O my bro-  
thers,  
They are weeping bitterly!—  
They are weeping in the playtime of the  
others,  
In the country of the free.

Do you question the young children in their  
sorrow,  
Why their tears are falling so?—  
The old man may weep for his to-morrow,  
Which is lost in Long Ago—  
The old tree is leafless in the forest—  
The old year is ending in the frost—  
The old wound, if stricken is the sorest—  
The old hope is hardest to be lost:  
But the young, young children, O my bro-  
thers,  
Do you ask them why they stand  
Weeping sore before the bosoms of their  
mothers,  
In our happy Fatherland?  
They look up with their pale and sunken  
faces,  
And their looks are sad to see,

For the man's hoary anguish draws and presses  
Down the cheeks of infancy;

"Your old earth," they say, "is very dreary;"  
"Our young feet," they say, "are very weak!"

Few paces have we taken, yet are weary;  
Our grave-rest is very far to seek.

Ask the aged why they weep, and not the children,

For the outside earth is cold,  
And we young ones stand without, in our bewildering,  
And the graves are for the old."

"True," say the children, "it may happen  
That we die before our time.

Little Alice died last year—the grave is shapen

Like a snowball, in the rime.

We looked into the pit prepared to take her—  
Was no room for any work in the close clay:

From the sleep wherein she lieth none will wake her,

Crying, "Get up, little Alice! it is day."

If you listen by that grave, in sun and shower,

With your ear down, little Alice never cries!

Could we see her face, be sure we should not know her,

For the snail has time for growing in her eyes!

And merry go her moments, lulled and stilled in

The shroud, by the kirk chime!

"It is good when it happens," say the children,  
"That we die before our time."

Alas, alas, the children! they are seeking  
Death in life, as best to have!

They are binding up their hearts away from breaking,

With a cement from the grave.

Go out, children, from the mine and from the city;

Sing out, children, as the little thrushes do;—

Pluck you handfuls of the meadow-cowslips pretty;



Laugh aloud, to feel your fingers let them through!

But they answer, "Are your cowslips of the meadows

Like our weeds anear the mine?

Leave us quiet in the dark of the coal-shadows,

From your pleasures fair and fine!

"For oh," say the children, "we are weary,  
And we cannot run or leap;

If we cared for any meadows, it were merely  
To drop down in them and sleep.

Our knees tremble sorely in the stooping;

We fall upon our faces, trying to go;

And, underneath our heavy eyelids drooping,  
The reddest flower would look as pale as snow.

For, all day, we drag our burden tiring  
Through the coal-dark underground;

Or, all day, we drive the wheels of iron  
In the factories, round and round.

"For, all day, the wheels are droning, turning,—

Their wind comes in our faces,—

Till our hearts turn—our heads, with pulses burning,

And the walls turn in their places—

Turns the sky in the high window blank  
and reeling ;  
Turns the long light that drops adown  
the wall ;  
Turn the black flies that crawl along the  
ceiling ;  
All are turning, all the day, and we  
with all.  
And all day, the iron wheels are droning ;  
And sometimes we could pray,  
'O ye wheels,' (breaking out in a mad moan-  
ing)  
'Stop! be silent for to-day!'

Ay! be silent! Let them hear each other  
breathing  
For a moment, mouth to mouth ;  
Let them touch each other's hands, in a fresh  
wreathung  
Of their tender human youth!  
Let them feel that this cold metallic motion  
Is not all the life God fashions or reveals ;  
Let them prove their living souls against the  
notion  
That they live in you, or under you, O  
wheels!  
Still, all day, the iron wheels go onward,  
Grinding life down from its mark ;  
And the children's souls, which God is calling  
sunward,  
Spin on blindly in the dark.

Now tell the poor young children, O my  
brothers,  
To look up to him and pray ;  
So the Blessed One, who blesseth all the  
others,  
Will bless them another day.  
They answer, "Who is God that He should  
hear us,  
While the rushing of the iron wheels is  
stirred?  
When we sob aloud the human creatures  
near us  
Pass by, hearing not, or answer not a  
word ;  
And we hear not (for the wheels in their  
resounding)  
Strangers speaking at the door.

Is it likely God, with angels singing round  
him,  
Hears our weeping any more?  
"Two words, indeed, of praying we remember,  
And at midnight's hour of harm,  
'Our Father,' looking upward in the chamber,  
We say softly for a charm.  
We know no other words, except 'Our Father,'  
And we think that, in some pause of  
angel's song,  
God may pluck them with the silence sweet  
to gather,  
And hold both within His right hand  
which is strong.  
'Our Father!' If He heard us, He would  
surely  
(For the, call Him good and mild)  
Answer, smiling down the steep world very  
purely,  
'Come and rest with me, my child.'

"But, no!" say the children, weeping faster,  
"He is speechless as a stone  
And they tell us, of His image is the master  
Who commands us to work on.  
Go to!" say the children; "up in Heaven,  
Dark, wheel-like, turning clouds are all  
we find.  
Do not mock us; grief has made us unbe-  
lieving;  
We look up for God, but tears have made  
us blind."

Do you hear the children weeping and dis-  
proving,  
O, my brothers, what ye preach?  
For God's possible is taught by his world's  
loving,  
And the children doubt of each.

And well may the children weep before you!  
They are weary ere they run;  
They have never seen the sunshine, nor the  
glory  
Which is brighter than the sun;  
They know the grief of man, without his  
wisdom;  
They sink in man's despair, without his  
calm;  
Are slaves, without the liberty of Christom;

Are martyrs, by the pang without the palm;  
 Are worn, as if with age, yet unretrievingly  
 The blessing of its memory cannot keep;  
 Are orphans of the earthly love and heavenly:  
 Let them weep! let them weep!

They look up, with their pale and sunken  
 faces,  
 And their look is dread to see,  
 For they mind you of their angels in their  
 places,

With eyes turned on Deity;—  
 "How long," they say, "how long, O cruel  
 nation,  
 Will you stand to move the world, on a  
 child's heart—  
 Stifle down with a mailed heel its palliation,  
 And tread onward to your throne amid  
 the mart?  
 Our blood splashes upward, O gold-heaper,  
 And your purple shows your path!  
 But the child's sob curses deeper in the silence,  
 Than the strong man in his wrath!"

### A WOMAN'S LOVE.

**M**AN knows not love—such love as  
 woman feels.  
 In him it is a vast devouring flame—  
 Resistless fed—in its own strength  
 consumed.  
 In woman's heart it enters step by  
 step, [ray  
 Concealed, disowned, until its gentler

Breathes forth a light, illumining her world.  
 Man loves not for repose; he woos the  
 flower  
 To wear it as the victor's trophied crown:  
 Whilst woman, when she glories in her love,  
 More like the dove, in noiseless constancy,  
 Watches the nest of her affection till  
 'Tis shed upon the tomb of him she loves.

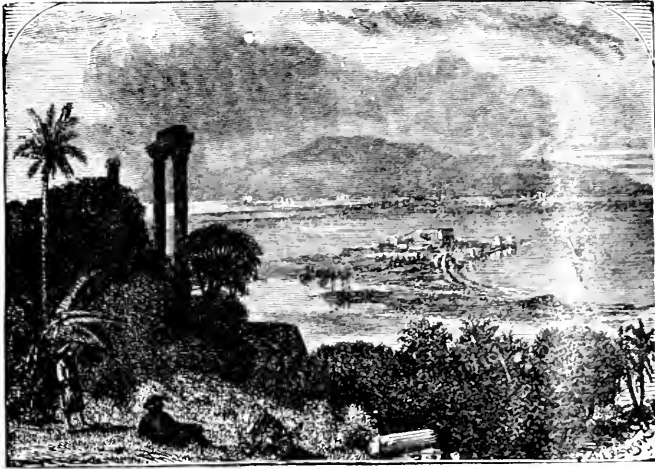
### THE MINISTRY OF ANGELS!

EDMUND SPENSER.

**A**ND is there care in heaven? And is  
 there love  
 In heavenly spirits to these crea-  
 tures base,  
 That may compassion of their evils  
 move?  
 There is,—else much more wretched  
 were the case  
 Of men than beasts: but O the exceeding  
 grace  
 Of highest God! that loves his creatures  
 And all his workes with mercy doth en-  
 brace,  
 That blessed angels he sends to and fro,

To serve to wicked man, to serve his wicked  
 foe!

How oft do they their silver bowers leave,  
 To come to succour us that succour want;  
 How oft do they with golden pinions cleave  
 The flitting skyes, like flying pursuivant,  
 Against fowle foes to ayd us militant!  
 They for us fight, they watch, and dewly ward,  
 And their bright squadrons round about us  
 plant;  
 And all for love, and nothing for reward;  
 O, why should heavenly God to men have  
 such regard!



THE LAND WHERE JESUS TOILED.

*THE MINISTRY OF JESUS.*

EDWARD BICKERSTETH.



FROM his lips  
 Truth, limpid, without error, flowed.  
 Disease  
 Flew from his touch. Pain heard  
 him and was not.  
 Despair smiled in his presence.  
 Devils knew,  
 And trembled. In the Omnipotence of faith,  
 Unintermittent, indefectible,

Leaning upon his Father's might, he bent  
 All nature to his will. The tempest sank,  
 He whispering, into waveless calm. The breed  
 Given from his hands fed thousands, and to  
 spare.  
 The stormy waters, as the solid rock  
 Were pavement for his footstep. Death itself,  
 With vain reluctancies yielded its prey  
 To the stern mandate of the Prince of Life.

*A MOTHER'S LOVE.*

A MOTHER'S love! oh, soft and low  
 As the tremulous notes of the ring-  
 dove's call,  
 Or the murmur of waters that  
 gently flow  
 On the weary heart those accents fall!  
 A mother's love! the sacred thought

Unseals the hidden fount of tears,  
 As if the frozen waters caught  
 The purple light of earlier years.

A mother's love! oh, 'tis the dew  
 Which nourisheth life's drooping flowers,  
 And fitteth them to bloom anew  
 'Mid fairer scenes—in brighter bowers

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*SHOOTING PORPOISES.*


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T. DE WITT TALMAGE.

---

**B**ANG, bang! went the gun at the side of the San Jacinto, after we had been two days out at sea on the way to Savannah. We were startled at such a strange sound on shipboard, and asked:

“What are they doing?”

A few innocents of the deep, for the purpose of breathing or sport, had lifted themselves above the wave, and a gentleman found amusement in tickling them with shot. As the porpoise rolled over wounded, and its blood colored the wave, the gunner was congratulated by his comrades on the execution made.

It may have been natural dullness that kept us from appreciating the grandeur of the deed. Had the porpoise impeded the march of the San Jacinto, I would have said:

“Dose it with lead!”

If there had been a possibility that by coming up to breathe it would endanger our own supply of air, I would have said:

“Save the passengers and kill the dolphins!”

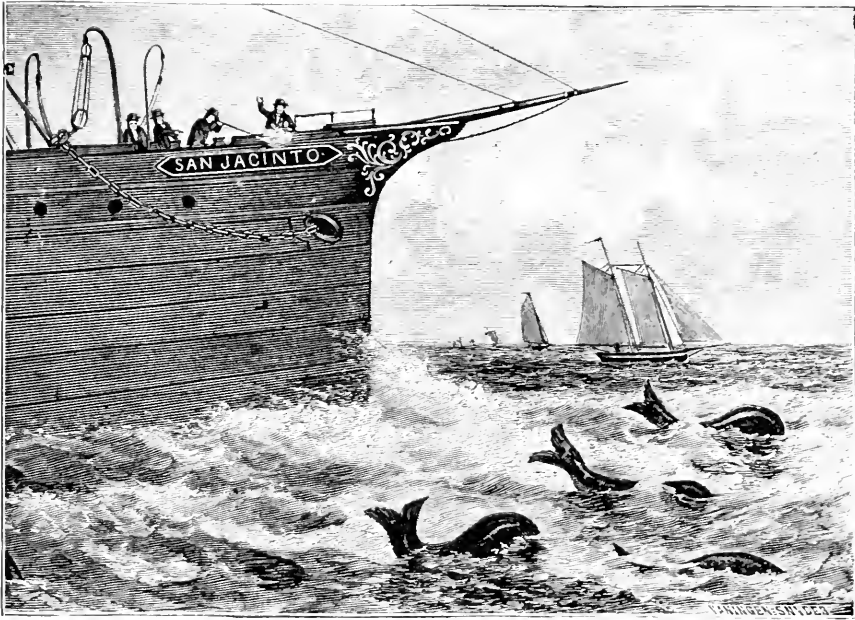
If the marksman had harpooned a whale there would have been the oil for use, or had struck down a gull, in its anatomy, he might have advanced science. If he had gunpowdered the cook it might, in small quantities, have made him animated; or the stewardess, there would have been the fun of seeing her jump. But, alas for the cruel disposition of the man who could shoot a porpoise!

There is no need that we go to sea to find the same style of gunning.

After tea the parlor is full of romp. The children are playing “Ugly Mug,” and “Bear,” and “Tag,” and “Yonder stands a lovely creature.” Papa goes in among the playing dolphins with the splash and dignity of a San Jacinto. He cries, “Jim, get my slippers!” “Mary, roll up the ‘and!” “Jane, get me the evening newspaper!” “Sophia, go to bed!” “Harry, quit that snicker!” “Stop that confounded noise, all of you!” The fun is over. The water is quiet. The dolphins have turned their last somersault. Instead of getting down on his hands and knees, and being as lively as a “bear,” as any of them, he goes to *shooting porpoises*



Here is a large school of famous pretension, professors high-salaried, apparatus complete, globes on which you can travel round the world in five minutes, spectroscopes, and Leyden jars, and chromatropes, and electric batteries. No one disputed its influence or its well-earned fame. The masters and misses that graduate come out equipped for duty. Long may it stand the adornment of the town. But a widow whose sons were killed in the war opens a school in her basement. She has a small group of little children whose tuition is her sole means of subsistence.



SHOOTING PORPOISES.

The high school looks with sharp eyes on the rising up of the low school. The big institution has no respect whatever for little institutions. The parents patronizing the widow must be persuaded that they are wasting their children's time in that basement. Women have no right to be widows or have their sons killed in the war. From the windows of the high school the arrows are pointed at the helpless establishment in the corner. "Bang!" goes the artillery of scorn till one of the widow's scholars has gone. "Bang!" go the guns from the deck of the great educational craft till the innovating institution turns over and disappears. Well done! Used it up quick! Ha! ha! ha! *Shooting porpoises!*

Grab, Chokeham & Co. have a large store. They sell more goods than any in town. They brag over their income and the size of the glass in their show-window. They have enough clerks on light salaries to man a small navy. Mr. Needham, an honest man with small capital, opens a store in the same business. One morning Mr. Grab says to his partner, Mr. Chokeham: "Do you know a young chap has opened a store down on the other end of this block in the same business?"

"Has, eh? We will settle him very speedily." Forthwith it is understood that if at the small store a thing is sold for fifty cents, at the large store you can get it for forty-five. That is less than cost, but Grab & Chokeham are an old house, and can stand it, and Needham cannot. Small store's stock of goods is getting low, and no money to replenish. Small store's rent is due, and nothing with which to pay it. One day small store is crowded with customers, but they have come to the sheriff's sale. The big fish has swallowed the little one. Grab & Chokeham roll on the floor of counting-room in excess of merriment. Needham goes home to cry his eyes out. Big store has put an end to small store. Plenty of room for both, but the former wanted all the sea to itself. No one had any right to show his commercial head in those waters. "Pop!" "Pop!" *Shooting porpoises!*

Is it not time that the world stopped wasting its ammunition? If you want to shoot, there is the fox of cruel cunning, and the porcupine of fretfulness, and the vulture of filth, and the weasel of meanness, and the bear of religious grumbling. Oh, for more hunters who can "draw a bead" so as every time to send plump into the dust a folly of sin! But let alone the innocent things of land and deep. The world is wide enough for us all. Big newspaper, have mercy on the little. Great merchants, spare the weak. Let the San Jacinto plow on its majestic way and pass unhurt the porpoises.

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## THE DAY IS DONE.

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H. W. LONGFELLOW.

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THE day is done, and the darkness  
Falls from the wing of Night,  
As a feather is wafted downward  
From an eagle in his flight.

I see the lights of the village  
Gleam through the rain and the mist;

And a feeling of sadness comes o'er me,  
That my soul cannot resist;

A feeling of sadness and longing,  
That is not akin to pain,  
And resembles sorrow only  
As the mist resembles the rain.

Come, read to me some poem,  
 Some simple and heartfelt lay,  
 That shall soothe this restless feeling,  
 And banish the thoughts of day :

Not from the grand old masters,  
 Not from the bards sublime,  
 Whose distant footsteps echo  
 Through the corridors of time.

For, like strains of martial music,  
 Their mighty thoughts suggest  
 Life's endless toil and endeavor ;  
 And to-night I long for rest.

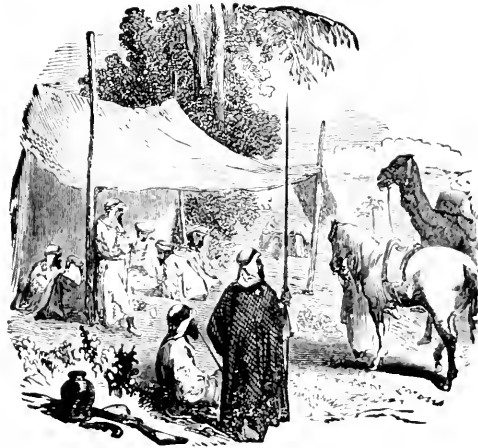
Read from some humbler poet,  
 Whose songs gushed from his heart,  
 As showers from the clouds of summer,  
 Or tears from the eyelids start ;

Who, through long days of labor,  
 And nights devoid of ease,  
 Still heard in his soul the music  
 Of wonderful melodies.

Such songs have power to quiet  
 The restless pulse of care,  
 And come like the benediction  
 That follows after prayer.

Then read from the treasured volume  
 The poem of thy choice ;  
 And lend to the rhyme of the poet  
 The beauty of thy voice.

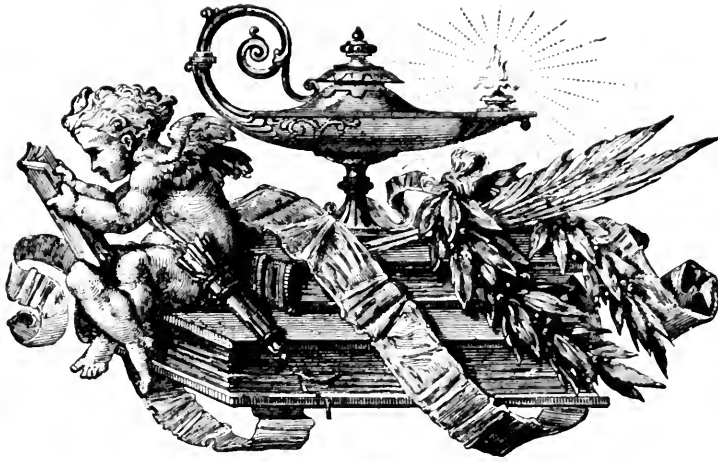
And the night shall be filled with music  
 And the cares that infest the day  
 Shall fold their tents like the Arabs,  
 And as silently steal away.





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"Words of genuine eloquence, spoken,  
Thrill the passing hour,  
Written, they inspire the ages."



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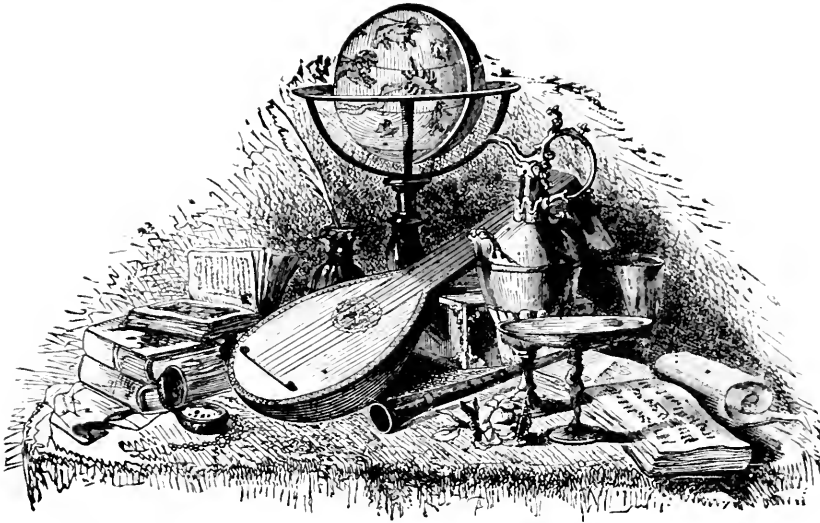
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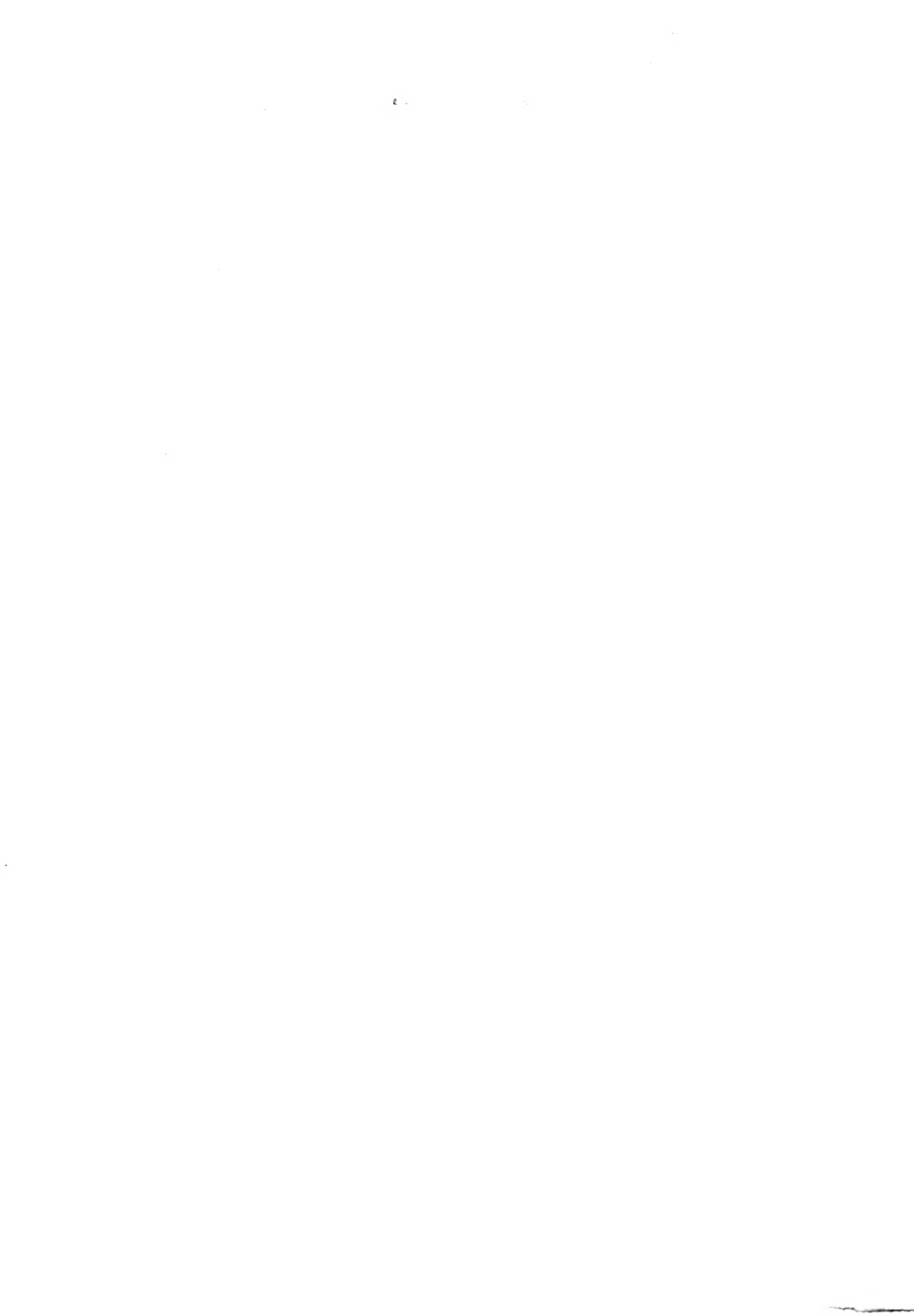
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